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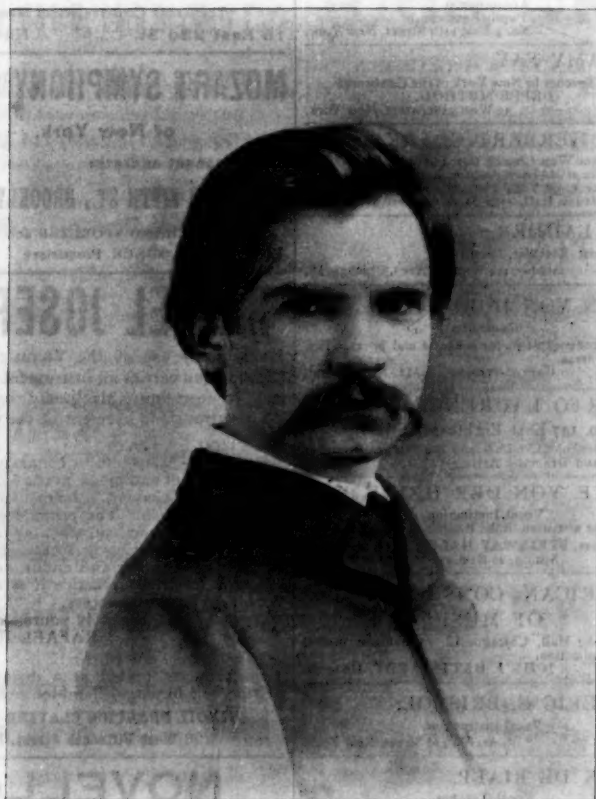
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NEW YORK, WEDNESDAY, MARCH 2, 1892.

THE attention of those readers of this paper interested in pianos and piano playing is directed to an article in the trade department of this issue describing a new and recently patented piano keyboard.

BERLIN will have a new small concert hall by October 1 of this year. It is being built for Manager Herman Wolff on his own property, Linkstrasse 42. The hall will have a seating capacity of 500, and it is quite significant that it will be known to the world as "Bechstein" Hall.

MASCAGNI has just finished another one act opera entitled "Zanetto." It is said to be an almost exclusively lyric work, and the book is taken from that poetic little drama by Coppée, "Le Passant," which has been brought into fame by Sarah Bernhardt's masterly portrayal of the heroine.

ATTENTION is called to a very curious and interesting article in the current issue on wonder children of the second half of the last century, written by that indefatigable burrower of rococo music lore, Karl Klausner, of Farmington, Conn. He promises some more of the same sort in the near future.

IN Mantua recently Gounod's opera "Romeo and Juliet" was unmercifully hissed off the stage. We wonder if this is a case of tit for tat and whether the citizens of Mantua wanted to get even with the Parisians for not taking kindly to "Cavalleria Rusticana." The latter work, by the way, is just being made a chauvinistic *casus belli* at Trieste, where it was to be performed in German by German artists. To this the Italians and the Italian papers objected, and the "Indipendente" goes so far as to call it a "desecration" of Mascagni's work. The directors of the German opera at Trieste, however, are going to put the work on the stage in German in spite of a really rather lively opposition, and it is thought that the police will be called into requisition on the night of the first performance, as was the case at Paris during the recent "Lohengrin" demonstrations. What nonsense all this seems to people who live in a cosmopolitan city like New York!

A TIMELY and interesting critical study of Paderewski appears in the March issue of the "Century," by the well-known authority Dr. William Mason. There is also a biographical sketch of the great pianist which is full of new material about his early life. Two portraits accompany these articles.

EVERY city has its musical curiosities, "cranks," to use a well worn colloquialism. These are the would-be composers, pianists and violinists who harrow the critic and musician's ears with their annual or semi-annual concerts. Only their friends go to these affairs, and applaud; and, of course, the deluded victims of this misplaced applause are more firmly convinced than ever that they are geniuses. Oh, the pity of it all!

MORITZ ROSENTHAL is evidently waking up to the fact that the pen is mightier even than the piano, or he begins to see the value of free advertising, for he just publishes over his signature a letter to the "Musikalisches Wochenblatt," of Leipzig, in which he handles Heinrich Ehrlich, the Berlin "Tageblatt" music critic, and Hofrath Professor Edward Hanslick, of the Vienna "Neue Freie Presse" with no sparing pen, and with a sarcasm worthy of his friend and former teacher, our incomparable Rafael Joseffy.

A PRIVATE correspondent of THE MUSICAL COURIER from Berlin informs the paper that at a recent concert in that city Etelka Gerster scored a great artistic success, singing in her former marvelous style; that Max Bruch after attending the recent American concert in Berlin stated that he recognized in Franz Arens a first-class conductor before he had directed fifty measures; that Mr. Vert, of London, had just closed a number of important engagements in Berlin; that Richter will not direct the London opera season, and that Rubinstein will absolutely not come to the United States. He played in Berlin recently as effectively as ever.

AT Zwickau in Saxony, Robert Schumann's native town, they are battling for a monument to the city's greatest son. They finally have gotten together about 14,000 marks (\$3,500), and they are promised a good round sum by an unnamed friend of the cause, if the undertaking proceeds so far that the monument can be unveiled within the next five years. In a recently received circular the committee of the Schumann monument at Zwickau ask for money from all parties who are Schumann admirers and have anything to spare for so worthy a cause. THE MUSICAL COURIER publishes this with the expectation and in the hope that among its many readers there will be some who will respond to the circular.

AT his recent Berlin concert Anton Rubinstein made use of a novel device for indicating to the frantically applauding public that he was too tired to comply with their clamorings for an encore. He sent out the man who handles the piano (it wasn't Mr. Lohmann!) to close not only the lid of the piano but also to lock up the instrument with a big, plainly visible key before he (Rubinstein) ventured out for the third or fourth time upon the platform in response to the furious applause. It must be stated to the great credit of the Berlin audience that, although they could not but understand this plain hint, their enthusiasm did not abate, and they had Rubinstein out on the podium until he was tired from bowing as well as from piano playing.

LAROUSSE, of Paris, has just published a "Life of Wagner in Caricatures" ("Wagner en Caricatures," par John Grand-Carteret). In the 130 caricatures, most of which are really amusing, all civilized nations of the globe are represented, and it is interesting to observe what a great rôle Wagner really played in the public life of all peoples, and how he was at first ridiculed absolutely everywhere and then gradually conquered the whole world with his genius. The tastefully gotten up and richly illustrated book is, moreover, agreeable reading and offers a complete but by no means scientific biography of Wagner, a view of the position he held in the estimation of his contemporaries and the battles he had to fight before he arrived at recognition.

THE Chicago critics have apparently been putting their foot in it again. Paderewski in a recent recital in that city was to have played Bach's G minor fantasia and fugue, at least so the program announced. Instead of that he played the chromatic fantasia and fugue. Several music critics fell into the tonal pitfall unwittingly prepared for them by Paderewski and criticized the great work in D minor as if it were the G minor fantasia and fugue, and some of them remembered that the reading was not so good as at the hands of other artists. Was ist los mit Chicago?

THE irrepressible Hans von Bülow has again seen fit to snub the Berlin public at one of his recent concerts. He had just started the last movement of the Beethoven D major symphony when some people left the overcrowded hall. The noise caused thereby irritated Von Bülow to such a degree that he stopped the orchestra, turned around toward the public and hurled at the offenders in a snarling tone the words: "Unmusical herd!" This time, we think, Von Bülow's action and the reproof it conveyed were deserved, although the form which he chose was not in good taste and therefore not commendable. Theodore Thomas has been known to do the same thing in a much nicer way, and one remembers Anton Seidl stopping the orchestra in an operatic performance at the Metropolitan Opera House, and literally withering a box party of the 400 with a fierce glance leveled at their box. This is perfectly justifiable in the not infrequent instances in which people display their poor taste and low breeding by disturbing an artistic entertainment.

FERDINAND DEWEY, the pianist, has this to say about "touch" in a contemporary:

"Touch," it has been said, "makes the pianist, but touch itself cannot be made." The former of these statements has much of truth to commend it; the latter scarcely more than its semblance, as may be readily seen upon due investigation, for touch is simply the power of producing tone, and is based upon principles that can be demonstrated as completely as those of a mathematical problem. The tone may be beautiful or unbeautiful. If the former, there is required: First, feeling for the beautiful; second, mental judgment; third, the physical means to excite what the feeling conceives and the judgment approves. Of course it is assumed that one possesses some feeling for the beautiful, some mental capacity for judging, some powers of physical motion; so possessing, it is simply a matter of their development by good training, care and perseverance, bestowed not alone upon the hand, but the feeling and thought as well—the former by association with and contemplation of beautiful ideals, the latter by determining their true proportions. This being done, the touch is made. So much for the theoretical. For the practical: Experience as teacher and student has proven beyond a doubt that touch can be taught and acquired just as far as any other quality. In point of fact, with average ability, a good touch can be acquired more easily than a good technic. Both have their limits—technic by the nervous and muscular powers, touch by the emotional and intellectual, but those limits may be extended so long as one possesses good health, youthful feeling and remains willing to receive new thought.

Yes, touch can be learned, but a made touch is, after all, just like a made voice. It may be correct in all its tonal gradations, but somehow or other it fails to warm one. Perhaps, after all, the "objective" pianist does not wish you to grow warm when he plays, and as a rule you do not, for the so-called "objective" pianist generally has an objective touch, i. e., a made one.

PADEREWSKI'S PERSONALITY CRITICIZED.

NEW YORK people were under the impression that Paderewski possessed rather a curious, a fine subtle personality, that his eyes were rather uncommon in expression and that his features were certainly not commonplace, even if they were not distinctly Greek. But the Milwaukee "Sentinel," in its issue of February 21, seems to think that we were all wrong in our judgments, for it prints the following extraordinary editorial:

A young man without eyes—that is without the fine eyes that are the mark of genius—and a rather commonplace face sits at a piano and thrills even the philistines until they are ashamed. Men who allow themselves to be dragged to recitals where they are Beethoven bored to wretchedness and fugued into unspeakable weariness by pianists of good repute, and who are sometimes made murderous by the senseless sounds that beat against their ear drums, go to pieces emotionally under the playing of this extraordinary shock headed young man of inexpressive, pale blue eyes—a Pole taken from the Fourteenth Ward and put into a dress suit, as far as appearance goes.

The philistine, from whose standpoint alone we can write, is disappointed when the first few bars are played; he has come to hear a great pianist and yet this Pole doesn't fling his arms about—not half as wildly as the pestilential pianist who "favors the company" whenever two or three are gathered together to be bored. He doesn't pose. His dress suit doesn't fit. He has no superior smile to indicate a merely amiable tolerance of the applauding herd. But heavens! how he drags the immortal soul out of compositions that have been ground out mechanically by 10,000 pianists. Some day we shall write the confessions of an unmusical person and his experience in a world of unmusical pianists—his sham admiration for Beethoven and Bach, his pretended contempt for tunes, his artificial smile of derision for every piece of music that induces people to applaud. It will be the confessions of an accomplished hypocrite who has the

shrewdness to pretend to like only such music as bores him and to condemn as trivial and unworthy anything that most people like. And he shall confess that Beethoven has the faculty of dullness beyond even Milton; that a Beethoven sonata seems always getting ready to begin—unless Beethoven passes through the sensitive nerve cells of a melancholy Paderewski. Then a Beethoven sonata or a Chopin dirge becomes, not music as music goes, but an exposure of soul that makes one almost ashamed in a crowd; there is a sense almost of impropriety in this public play on deep lying emotions.

It is in the Polish blood. The Slavic peoples appear to be particularly free from emotional restraints—the conditions of their life are such as to preserve the vividness and daring of the imagination from the corroding influences of the experimental sciences. We analyze more, we study art from the scientific side, much to our gain; but they make music because they feel it. Anyhow, Paderewski is a Pied Piper of Hamelin and does his will with us.

There are no doubt musical pretenders in Milwaukee as in all cities, and they should be rebuked for their affectation, but the manner of this rebuke is to say the least singular. It sounds as if the editorial chair of the Milwaukee "Sentinel" was occupied by a decided Beethoven hater. Still the criticism is as a whole sincere and certainly singular.

E. M. BOWMAN AT VASSAR.

SINCE Mr. E. M. Bowman assumed control of the musical department of Vassar College affairs have been going on most swimmingly. Just glance at the list of examination questions in musical history:

1. What is the origin or primal cause of music, *i. e.*, what prompts man to make music?
2. Music, in its developed form, is a composite of fundamental elements. Name them in the order of their historic development.
3. What was the probable origin of the drum and instruments of percussion, of stringed, of wind instruments?
4. Define the difference between genius and talent?
5. On what will the rank of a composer depend?
6. Into what two great eras do we divide musical history?
7. To which era do harmony, counterpoint, musical form and instrumentation belong?
8. To what origin did the Oriental civilizations ascribe music, and what did they accomplish in the art?
9. Describe or write the Pentatonic scales. What nations employed them?
10. What kind of instruments predominated in China?
11. What kind of instruments did India probably contribute?
12. What countries claim the lyre and harp?
13. State what you know of Egyptian musical theory.
14. Describe the Greek tetrachords and their octave species.
15. Of what did the Greek complete musical system consist?
16. What kind of music was employed in the religious services of the early Christians?
17. What was their attitude toward instrumental music?
18. What edict was promulgated by Clement of Alexandria?
19. Why was progress in musical development slow?
20. When, where and by whom were singing schools established?
21. What was the notation of that era?
22. Who revived the Greek modes (scales) for ecclesiastical purposes?
23. What scales were they? Describe them.
24. What error was committed and what was the result thereof?
25. What did Gregory the Great add and what names were applied to the two classes of scale?
26. To what nation for about 900 years did the Church owe its musical progress?
27. To whom may we trace the dawn of the era of polyphony?
28. Who hit upon the first crude method of indicating the pitch akin to that now employed?
29. What improvements in the rudiments of music are ascribed to Guido?
30. When did Guido die?
31. What were the beginnings of mensural music (notes, rests, &c.)?
32. With a notation capable of accurately representing pitch and tone lengths, what kind of music became possible?
33. Who were the chief workers at this time?
34. What was the influence of the Crusades on musical development?
35. Mention the approximate era of the Troubadours, the Minnesingers and the Meistersingers.
36. What kind of music did they foster and what differences characterized them?
37. What can you say of folk song and its development?
38. In what centuries were the Netherlands the musical leaders?
39. Mention some particulars showing the state of musical theory at the beginning of their era.
40. After the invention of notation and counterpoint in what particular was music next to be developed prior to its artistic use as a means of emotional expression?
41. Name five great leaders in the Netherlands school according to their chronological order.
42. Mention some of the particulars in which each improved the art.
43. How did the early Netherlands treat the words which they set to music?
44. What kind of subjects were chosen as the foundation for the masses they composed? Mention instances.
45. Name some of their successors, Netherlandic and Italian.
46. What class of composition was specially cultivated during the Netherlandic era?
47. What English composers wrought in the same field?
48. With whom did the first great classical period terminate? Give date of birth and death.
49. What centuries are included in the Dark Ages?
50. What inventions did most to terminate that period?
51. What great movements and counter movements followed?
52. Explain the influence on musical development exerted by the conquest of Constantinople.
53. What effort led to the invention of the opera? Who were the workers?
54. Whose compositions, by virtue of their emotional qualities, had prepared the way for the opera?
55. Who invented the aria, *i. e.*, song with orchestral accompaniment?
56. Name the composer and librettist of the opera first publicly performed.
57. What was the name of the opera? When and where was it performed?
58. What was the second, and on what occasion was it performed?
59. Did the opera and oratorio have their origin in the same intellectual movement?
60. Trace briefly the steps which led finally to the first full fledged oratorio.
61. What was the subject, and who were the composer and librettist?
62. How came the word "oratorio" to be applied to this form of art?
63. Enumerate the musical means employed in the early opera and oratorio.
64. In what did they differ?
65. Who were the fourteen principal composers between 1750 and 1840?
1. Year of birth and death.
2. Lived and labored where?
3. Famous as a composer in what forms of art—oratorio, church, opera, chamber, orchestral or instrumental solo?
4. List of principal works.
5. Style, characteristics and aims as a composer.
6. His influence.
1. Was taught by—
2. Was specially influenced by—
3. Was the teacher of—
4. Characteristics as a man.
5. Characteristics as a worker in art.
6. Some of his contemporaries.
7. Success (artistic and financial) during life.
8. An incident.

THE OPERA AGITATION.

MR. MAURICE GRAU now declares that he is perfectly willing to undertake the management of the opera next season, but "My partner, Mr. Abbey, is disgusted with the opera and will have nothing to do with it." So that apparently disposes of Messrs. Abbey & Grau so far as operatic management at the Metropolitan Opera House is concerned. "Apparently," for no one is certain yet but the New York "Recorder," in its issue of last Sunday declares that the news has leaked out that Edmund C. Stanton will manage the opera next season in the interests of the stockholders, and that Anton Seidl will conduct the orchestra. But this rumor has not yet been verified and in the meantime Sir Augustus Harris, the leading manager of grand opera in England, cabled over to Col. Henry Mapleson, his American representative, last week, a new proposition for the giving of opera at the Metropolitan Opera House next season. In his cablegram Sir Augustus said that he was prepared to bring over his entire organization, chorus singers, property people, &c., for a season in this city of four months next season, providing he was guaranteed by the directors of the Opera House £1,000 a performance. Colonel Mapleson said that in view of the expense of such an undertaking he thought Sir Augustus' demands were most reasonable, and that he would present them to the directors of the Opera House at their next meeting.

Sir Augustus' company for the season of 1892 includes Melba, Sucher, Malten, Eames, Laura Schirmer and Scalchi, Van Dyck, Jean de Reszké, Alvary, Edward de Reszké, Jean Lassalle and Victor Maurel. Most, if not all, of these people would come over with him. Besides he would have an orchestra of 100 pieces, twice as large as the orchestra at the Metropolitan this season, a chorus of 150 and a ballet of eighty. His conductors would be Hans Richter, Vianesi and Manchinelli. Besides the regular Italian and Wagnerian repertoire he would produce at least four novelties—"Le Roi d'Ys," "Esclarmonde," "Sigurd" and "Le Mage."

This scheme is a delightful one, but there are several serious hitches in it. First, the stockholders of the Metropolitan Opera House will not pay \$5,000, even if the chorus was composed of these mythical half birds, half men, angels. Second, Hans Richter, as has been many times stated in THE MUSICAL COURIER, cannot visit this country while he is under contract with the Vienna Opera House, unless, indeed, he breaks that contract for such an uncertainty as an operatic engagement in this city.

There appears to be some truth in the rumor that Mr. Stanton will manage affairs next season with that great operatic conductor, Anton Seidl, in the conductor's chair. Performances could easily be given in German and Italian, or, for that matter, Volapük, only so they are good musical performances.

Wagner in Spain.—The Spaniards boast that Wagner's operas are better given in Barcelona than in Berlin; and in Madrid, too, Wagnerism is making rapid strides. On February 2 a grand Wagner concert was given there by an orchestra of 100 and a chorus of eighty. The tickets were all sold before noon, although most of them were in the hands of speculators who had doubled the prices. The program comprised selections from "Parsifal," "Rheingold," and "Tristan." The "Tristan" prelude—that quintessence of Wagnerism—which had never been heard in Madrid, aroused such a storm of applause that it had to be repeated! Evidently the world moves.—"Evening Post."

PERSONALS.

Paderewski Continues to Draw.—A telegram to THE MUSICAL COURIER, received too late for publication last Tuesday, and signed by Messrs. C. L. Gorham & Co., of Worcester, Mass., states that the receipts for the Paderewski recital in that city on the previous afternoon amounted to over \$1,700. This sum about represents the average receipts at Paderewski recitals in cities of the size of Worcester, Mass.

Stahlknecht Is Dead.—Julius Stahlknecht, violoncellist, a well-known musical veteran in Berlin, has passed away at the age of seventy-five.

What Sullivan Is Doing.—Sir Arthur Sullivan is getting on fast with his new comic opera, written to Mr. Sydney Grundy's libretto. He was joined in his temporary home in the Riviera last week by Mr. and Mrs. D'Oyly Carte, as the scenery and other details for the production at the Savoy must, of course, now be settled.—London "Figaro."

Gayarré Remembered.—On the second anniversary of the death of Gayarré a bust in bronze of the deceased tenor was placed in the vestibule of the Madrid Opera House.

Paganini's Earnings.—Much has been said of Paganini's large earnings, and an illustration of this is furnished by the particulars of a concert given at the Paris Opera House in the year 1831, at which he performed. The amount Paganini received was 16,500 frs., and a Parisian dilettante, with a penchant for calculating, entered into the following curious details. Paganini performed during the evening three pieces, each occupying five pages of music, of about 91 bars to the page. The fifteen pages thus contained 1,365 bars, by which the 16,500 frs. are to be divided. The quotient will be 12 frs. for each bar, or the proportions will be as follows: For a semibreve 12 frs., a minim 6 frs., a crotchet 3 frs., a quaver 1 fr. 50 c., a semiquaver 15 sous, a demisemiquaver 7½ sous, and for a minim rest 6 frs., a crotchet rest 3 frs., &c. This left a residue of 42 frs., which could not be distributed except in fractional parts.

A Wagner Bust.—On the 13th ult., the deathday of Richard Wagner, a bust of the master was unveiled at the Dresden Court Opera House, at which he once was the first conductor. The bust is by Prof. Dr. Gustav Kietz, who, a few years before Wagner's death, made a model of the master's head from life at Bayreuth.

Mr. W. H. Lawton's Offer.—"Natural breathing is abdominal, while breathing for singing is in the thorax or chest, guided by the diaphragmatic muscle. The latter manner of breathing I would recommend to everyone, as it is the most healthful position in which to carry the body. This most important effort can best be understood when explained by examples personally, which I shall give to anyone who will call at my studio, free of charge, between the hours of 5 and 6 p. m." Mr. Lawton resides at 239 West Forty-third street.

Mrs. Poole Pleases the Public.—Mrs. Clara Poole, the well-known contralto's reception, at the concerts in Cleveland, Cincinnati and Louisville, given by the Symphony Orchestra of New York, when she was their soloist, was very flattering. Her artistic success was very pronounced. She appears to be in better voice than ever, and is one of the few singers who are always seeking novelties in the vocal line, instead of giving worn-out melodies.

Her success at the last Orpheus Society's concert of Columbus, Ohio, was also deserved, as her rich, sympathetic voice was heard to advantage.

Goring Thomas' Health.—It is satisfactory to learn that Mr. Goring Thomas, who met with so serious an accident just previous to Christmas by a fall downstairs at his uncle's house, has sufficiently recovered to enable his removal to Malvern, where it is hoped that the balmy air and timely rest will contribute to his speedy recovery.

Death of Massart.—The death of Lambert Joseph Massart at the age of eighty-two removes an interesting link between two generations, for Massart was the pupil of Randolph Kreutzer (to whom Beethoven dedicated the finest of violin and piano sonatas) and of Rode, and was the teacher of Wieniawski. Born at Liège, Massart, a Belgian by birth, he settled in Paris as a teacher of the violin when about thirty years old. His wife, originally Miss Masson, who died in 1887, was a well-known pianist and teacher. Massart became professor of the violin at the Paris Conservatoire in 1843, and has enjoyed a long career of artistic usefulness.

Death of an Old Musician.—There recently died at Clapham, England, in comparative obscurity, Wilhelm Kloss, a once famous pianist and composer. Early in life he manifested a happy disposition for his art, and was sent to Cologne to study under Dorn. Kloss enjoyed the great and unusual advantage of having Mendelssohn for his later instructor, who enabled the young aspirant to win the King's Scholarship, thus enabling him to escape conscription for the army. Possessed of several letters of introduction he went to England, and performed before Her Majesty at Windsor. One of the appointments he held was pianist to the late Duke of Saxe-Coburg.—London "Musical News."

FOREIGN NOTES.

An Artistic Friendship.—Johann Strauss has been greatly devoted to Massenet since the French composer went to Vienna to superintend the presentation of "Werther." Strauss attended all the rehearsals of the new opera.

"Cavalleria Rusticana" in Brussels.—Thursday, 2 A. M.—"Cavalleria Rusticana" was produced at the La Monnaie Theatre last night. The first tableau and the interlude were an immense success, but the last part was considered inferior by the Wagnerian part of the audience. On the whole it was a qualified success, but the piece will have a good run. Mrs. Denuovina was warmly applauded in the principal female part.

A Charming Operetta.—An operetta called "Cocquette," by Miss Rawlings and Miss Daisy Sopwith, sister-in-law of General Grubb, was produced at the house of Mr. Sopwith in South Kensington, London, on Wednesday and Thursday evenings of last week. The music is very pretty and the skirt dancing of the young American authoress is charming.

In Memoriam of Weber by Wagner.—Hans Richter will, at one of his next concerts, perform a composition of Wagner's, composed in 1844, at the time Weber's body was taken from London to Dresden. This work contains a funeral march, written on a motif from "Eury-anthe," and a double chorus a capella.

Postponed, but Not Abandoned.—Mr. Daniel Mayer's proposed German opera season at London is postponed until next year. This will enable the syndicate to produce "Lohengrin," the copyright of which expires in England on August 28 next.

"Frogs" Music.—It was intended to produce the "Frogs" of Aristophanes in the original Greek at Oxford, England, during last week. There will be eight performances, beginning on February 24, and including matinees on February 27 and 29. A special feature will be the music, composed specially by Dr. Hubert Parry, who will himself conduct at the performances.

The 300th Performance of "Tannhäuser."—The following interesting notice appeared lately in the Berlin papers: "Royal Opera House, Thursday, February 4, 1892. Three Hundredth Performance of 'Tannhäuser'—an opera, by the way, which was first produced in Dresden in 1845, but was not accepted by the Berlin manager till nine years later, because he did not believe it would pay. Last season alone it was given twenty-eight times in Berlin and 247 times in the opera houses of Germany and Austria. Yet the famous critic Hauptmann, when he first heard this opera, predicted that not a note of this music would survive Wagner. The 'Flying Dutchman' had its 100th performance in Berlin last year on January 8, and at a recent repetition it was given with various changes made by Wagner in the score. On February 13 the Royal Opera Orchestra in the same city gave a concert in memory of Wagner, at which his early symphony was once more played by special permission of his widow Cosima, who, however, said that this was the last performance of the work that she would ever allow. Mrs. Cosima was also present at the 300th performance of 'Tannhäuser'."

The Ricordi Prize Competition.—The well-known music publishing house of Ricordi at its last competition of orchestral music received forty-five pieces. The first prize was taken by Ernesto Franceschini, of San Remo.

Millocker's Latest.—Another new opera by Millocker, entitled "Das Sonntagskind," was lately produced with success in Vienna.

A Mascagni Syndicate.—In London was lately formed a syndicate, with \$100,000 capital, having the sole right to perform Mascagni's operas "L'Amico Fritz" and "Cavalleria Rusticana" in the Provinces.

Paris Grand Opera Receipts.—Twenty-two performances were given at the Paris Grand Opera House during the month of January, the receipts amounting to \$52,800, or \$2,400 a performance.

Another Unpronounceable Russian.—"The Prince of Serebreny," music by Koratchewko, libretto taken from the novel of Tolstoi, will shortly be produced in St. Petersburg.

Explosion at a Concert.—During a concert given in the Salle des Concerts Montagnard at Spa, Belgium, an explosion of gas took place. Scores of the spectators were seriously injured, and one of the artists, Lubin by name, was killed.

The London Wagner Society.—According to the recently issued annual report the London Wagner Society last year had 214 members. The publication of the translation of the master's prose writings is to be continued, and will consist of "Wieland the Smith," "Art and Climate," and "A Communication to My Friends." The arrangement with Richter for a special Wagner program will not be made this year, but a concert with a small orchestra will be given instead; two lectures will be delivered by Mr. Ashton Ellis on "The Art Work of the

Future," and Mr. Charles Dowdeswell will read a paper on the intellectual relationship between Wagner and Schopenhauer.

Organ Loft Whisperings.

"A H, no! I like it!" An artistic flame flooded the gentle face of Mr. Homer N. Bartlett, organist of the Madison Avenue Baptist Church, as he uttered this emphatic response to the query: "Does an ultra-musical spirit of a pastor or members of a congregation disturb the peace of the chorister?"

"I like it. One cannot be too musical to criticize music well. A thoroughly musical person knows what he is talking about. He judges of intervals, chords, compositions; not of eyes, hair, dress, relatives or the manner of treatment at the last reception. He recognizes and enjoys a good thing when he hears it, is generous with temporary or involuntary error, and merciless to all quackery and slovenly inefficiency in art, as he ought to be. An artist's recompense is artistic appreciation, which means discriminating appreciation."

That the members of this particular congregation reciprocate this broad sentiment of Mr. Bartlett is evidenced in the fact that since the last issue of this paper he has been constituted director general of its choral worship, with power to furnish "interval," "chord" and "composition" that shall bear the closest artistic scrutiny.

The new pastor, Mr. Sanders, and his wife are progressive, enthusiastic musicians, Mrs. Sanders—who was a Miss Butler and a millionairess—being something more than an amateur in musical art. Her home is the centre of choice recitals—musicales in which she is a gifted performer.

A quintet furnishes the music for the church, consisting of Miss Anna L. Kelly, soprano; Miss Kathryn M. Flemming, contralto; Mr. George Martin Huss, baritone-basso, and Mr. Henry Dunman, tenor. The fifth wheel of this interesting musical chariot is the charming violinist, Miss Dupré.

This last is a new and so far highly successful venture, Miss Dupré's playing being technically correct and peculiarly soulful in expression, and the tenderness of her legato tones singularly adapted to reverential sentiment. The young violinist is pleasing personally; tall, slender, with lustrous eyes and gentle, refined manners that do not lack force.

Miss Kelly is considered one of the best choir singers in the city. Aside from having a highly sympathetic timbre of voice, she is reliable in time and tune, a first-class reader—the choir singer's desideratum—and constant and patient at rehearsals. She is an earnest, serious student, withdrawing almost wholly from society to devote herself to her art, and bringing the best she has of voice and vitality into the gallery on Sunday morning.

Miss Flemming is a young Californian who, with noble contralto notes and superior musical heritage, is bound with more careful training and experience to make a musical mark. She is one of the few pure contralto voices in the city. She last season made the tour as soloist with Mr. Theodore Thomas' Company. She is a girl of rare vivacity and good looks, making the temptations of society life a sore rival to art hermitage. She is devoted to music, was educated as an instrumentalist, possessing what she herself calls "a squeaky little soprano voice," till within three or four years, when it suddenly dropped down to the heavy quality it now possesses.

Mr. Huss is of too distinguished lineage—son and brother of eminent musicians—to need introduction. Possessed of superior musical sentiment, he is painstaking and conscientious, has an admirable baritone voice and reads music like he does print.

Mr. Dunman is a graduate of the Royal Academy of London.

Saturday, 4 P. M., is the time of rehearsal of this choir. Salaries are good and a plush covered spirit exists between organ loft, pew and pulpit.

Next season the organ is to be rebuilt, when many new features will be incorporated, including an electric motor to supersede the human wind provider of the present, who, though powerful and reliable, is inadequate to the emotional possibilities of the case.

The acoustics here are good. It is said by those who love their "sermon chat" that slender, telltale wires hang suspended above the heads of the gallery gods, making whispering impossible; but we cannot vouch for the truth of this telephonic echo.

In regard to church singing unfitting the vocalist for secular work Mr. Bartlett says: "There should be no interference between the different lines of musical sentiment. An artist is an artist in any environment. Adaptability is the artist's ability. Personation is as much the singer's art as the actor's, and she must be able to transform herself from nun to princess without a shadow. Moreover, oratorio, the test of dramatic and musical expression, is but the highest type of church music."

As to the objection to operatic singers in church work, the feeling varies in different churches. "Other things being equal" there is no objection in the Madison Avenue Baptist Church.

In one of a row of houses all of which are similar as the

notes on a staff of tremolo composition is the home of Homer N. Bartlett, whose name as musical artist is a household one in New York. The storm doors open on a perspective of door mat, polished handles and dainty curtaining, bespeaking an influence not wholly musical. Within the home is restful and artistic to a degree. The music parlor is an ideal one, in mellow coloring, quality of furnishing, sentiment of ornamentation—above all its exquisite neatness and order, in strong contrast with the "musical litter" of the artist male when left to himself and his inspirations. From the bright coal fire and ashless hearth to the polished window panes, the carefully arranged piles of volume and MSS., the thoughtful arrangement of furniture, the small necessities of secretary, violin stand and shelf, even the loose scraps upon the music rack, where Bach is the upper cover, the hand of woman—with all due deference to Apollo—is evident.

Perhaps no musician of our town has led a more active, mental life than this kindly artist, whose opera now run in the 120's and who feels that his life work "is not yet commenced."

Among his ambitious compositions are four concert pieces for organ—one dedicated to Mr. Clarence Eddy; one to Mr. Theodor Dubois, of the Church of the Madeleine, Paris; one to Mr. Gerrit Smith, of New York. An unfinished pile of manuscript writing of a three act opera and another of opera comique lie awaiting revision. A cantata for male voices, entitled "The Last Chieftain," and "Oft-times a Strain of Music," a work for women's voices recently brought out by Neidlinger; a Concertstück for violin and orchestra and a couple of piano studies for Paderewski, are among his latest endeavors. Church music and ballad have flowed from his pen. Plans for an oratorio are now being formulated.

The Week's Concerts.

THE VIRGIL CONCERT.

A RECITAL was given in Steinway Hall last Friday evening by Miss Julie Geyer in the interest of the Virgil practice clavier, the program being arranged to exhibit the use of the clavier:

Fugue No. 9 Bach
First on the clavier and then on the piano.
Sonata, op. 9, No. 1 Beethoven

Remarks—(ten minutes)—Subject: "How Does the Clavier Method of Foundational Instruction Differ from the Prevailing Method?"

Mr. A. K. Virgil.
Scherzo Gade
Volksweise Grieg
Prelude Chopin
Pastorale Scarlatti
Minuet Paderewski

Miss Geyer.
Sonata, op. 14, No. 2, last movement Beethoven

NOTE.—The above number will be performed first on the clavier, then on the piano. This will show with what accuracy pieces that have been learned on the clavier can be played on the piano for the first time. Miss Geyer has never played this movement of the sonata on the piano, and has never heard it played. It has been learned and memorized at the clavier. She will go to the piano with it for the first time before the audience. This will illustrate an important truth, namely, that the player can reproduce to himself on the clavier the entire content of a composition as well as at the piano.

Studies for second, third and fourth finger crossings and scale
NOTE.—The above will be played with the metronome first on the clavier then repeated on the piano. Rate of velocity, 833 notes per minute.

Miss Geyer.
Remarks—(ten minutes)—Subject: "Is there 'too much technique already?' The assertion is often made that there is."

Mr. Virgil.
Waltz, op. 64 Chopin
Rondo Capriccioso Mendelssohn

Miss Geyer.
"La Regata Veneziana" Liszt

Miss Geyer.
Miss Geyer began her studies a little over a year ago and shows a wonderful improvement, her touch is in the main firm and clear, and her work speaks much for the benefits resulting from the use of the clavier. Complimentary tickets for the second recital, March 4, can be secured at Steinway Hall or 26 West Fifteenth street.

THE HARLEM PHILHARMONIC.

The second concert of the Harlem Philharmonic occurred last Thursday evening, the public rehearsal being given the afternoon previous. The following interesting program was presented, Mr. Philip Scharwenka conducting his own work in person:

Scotch Symphony Mendelssohn
Aria, "Pleures, mes yeux," "Le Cid" Massenet
Mrs. Blauvelt.
"Frühlingswogen" P. Scharwenka
"Pêcheurs des Perles" Aria Bizet
Mrs. Blauvelt.

Les Préludes Liszt
Mrs. Blauvelt was a warm favorite and delivered her numbers in a most charming manner. The orchestra played in excellent form, and Mr. Fleck, the conductor, is to be congratulated on the fine showing they made.

MASTER HARTMAN'S CONCERT.

Master Arthur Hartmann's concert was given in Chickering Hall last Friday evening to an overflowing house. He was

assisted by Misses Yendik and Blumgart, sopranos, and Mr. Leopold Godowsky, pianist, in the following program:

Ballade No. 1.....	Chopin
"Queen of Sheba".....	Gounod
Miss A. Yendik.	
(Class of Mrs. Fursch-Madi.)	
Concerto No. 7.....	De Beriot
Moderato. Andante. Rondo.	
Master Arthur Hartmann.	
(Class of Mr. Henry Lambert.)	
Barcarolle, No. 1.....	Rubinstein
Etude, F minor.....	Liszt
Mr. Leopold Godowsky.	
"Hallelujah".....	Masselet
Miss C. Blumgart.	
(Class of Mrs. Fursch-Madi.)	
Cavatina.....	Raff
Ungarisch.....	Hauser
"Alia Zingaresca".....	Tschichulin
Master A. Hartmann.	
"Invitation à la Valse".....	Weber-Taubig
Mr. Leopold Godowsky.	

Master Hartmann shows remarkable talent for one of his years, and his selections were given in an artistic manner. Mr. Godowsky played in his usual finished manner.

THE BANKS' CLUB CONCERT.

The New York Banks' Club gave their second concert of this season in the Lenox Lyceum last Wednesday evening assisted by Mrs. Ida Bond-Young, soprano; Miss Lenora von Stosch, violin; Miss Avie Boxall, harp, and a chorus of young ladies, pupils of Mr. H. R. Humphries, the conductor.

The hall was filled and the audience greatly enjoyed the excellent program presented. Mrs. Bond-Young sang "Because of Thee," by Berthold Tours; Cowen's "Love is a Dream," and the solo in the anthem "Out of Zion," by Blummer, in a manner most acceptable, her full rich voice filling the Lyceum with ease. Miss von Stosch also made a strong impression by her fine playing of a Saint-Saëns' rondo capriccioso, a "Melodie," by Paderewski, and Nachez's "Gypsy Dances."

THE HEINE SISTERS' CONCERT.

The Misses Heine gave their third recital Tuesday evening of last week in Behr Brothers Hall, assisted by Mr. Victor Herbert, cellist.

Miss Florence Heine played her solo in an excellent manner, and also did good work in the trio. Mr. Herbert as usual was successful with his playing and was warmly endorsed. The following was the program:

Sonata for piano and violin, op. 18.....	Grieg
The Misses Heine.	
Violoncello solo.....	Herbert
Nocturne.....	
"At the Spring".....	Davidoff
Mr. Victor Herbert.	
Violin solo, "Faust Fantasia".....	Sarasate
Miss L. Florence Heine.	
Trio for piano, violin and violoncello, op. 70, No. 1.....	Beethoven
The Misses Heine and Mr. Herbert.	

MRS. TYLER DUTTON'S SONG RECITAL.

Mrs. Tyler Dutton gave a song recital in the Chamber Music Hall of the new Music Hall Thursday evening last, before a goodly sized audience, the following being the program:

"Nymphs and Shepherds".....	Purcell
"Mit einem gemalten Band".....	Beethoven
"Gruss".....	Mendelssohn
"The Hour of Dawn".....	
"Die Lotosblume".....	Schumann
"Spring Night".....	
"Widmung".....	
"Trock'ne Blumen".....	Schubert
"Gretchen am Spinnrade".....	
"Who is Sylvia?".....	
"Hark! hark! the lark".....	
"The Swan".....	Grieg
"O Humid Spring Time Evening".....	Jensen
"Si tu veux, Mignonne".....	Masselet
"Im Herbst".....	Franz
"Traume".....	Wagner
"Comment dis-je".....	Liszt
"Ich liebe dich".....	Herbert
Pastorale.....	Bizet
"Frühling".....	Lassen

Mrs. Dutton possesses a clear, strong voice and gave some of her numbers in a charming manner, though the program would have been relieved of its monotony by the introduction of an instrumental solo.

Rosa Czillag's Death.—To the Editor of the "World."

In your issue of February 23, giving an account of the death of Rosa Czillag, the celebrated prima donna, you unwittingly do me an injury in stating that she was the divorced wife of my father. The facts really are that she was the divorced wife of my elder brother, and not of my father. She was also the aunt of Mr. Carl Streitmenn, at present with the Lillian Russell Company. There is certainly some error in your cablegram regarding her dying in poverty, for to my certain knowledge she was in comparatively easy circumstances. Even if she had not been she has wealthy relatives in the city of Vienna who would never allow her to be buried in a pauper's grave. By kindly giving this article as much prominence as the former one you will greatly oblige, yours respectfully, A. Hermann.—"World."

Eugen d'Albert.

THE pianist d'Albert is again in America. No one forgets his advent here two years ago, when his marvelous playing carried everything before it, as did Rubinstein's nearly twenty years before.

According to Von Bülow, the successor of Rubinstein is Eugen d'Albert. He is one of a trio of pianists to whom the designation of "great" is truly applicable; indeed, several years ago, before d'Albert had attained his present eminence, Von Bülow proclaimed this young artist's right to rank with Rubinstein and himself, and said: "He is yet young and bids fair to surpass us all."

Eugen d'Albert was born in Glasgow, Scotland, Sunday, April 10, 1864, and is therefore less than twenty-eight years old. His father, Charles Napoleon d'Albert, was a French composer of eminence, living at the time in England, and who fostered the evident genius of his son, and trained him so carefully and well that at the age of twelve young Eugen was elected Newcastle Scholar in the National Training School, London, where he studied the piano, harmony and composition under Ernest Pauer, Dr. Stainer, Mr. Prout and Arthur Sullivan. His progress was so rapid and brilliant that in 1879 an overture of his was accepted and played at St. James' Hall, and in 1881 his concerto in A was played by himself at the Richter concert in London. There Mr. Hans Richter met him and was so impressed by the genius of the youthful player and composer that he took young d'Albert to his home in Vienna and taught him for a year, at the end of which time he took him to Liszt, who in turn showed an unwonted interest in the young artist.

The progress made by d'Albert during the next five months astonished even the great master, who called him "a second Tausig," in allusion to his extraordinary technique. As a result of his superb playing in Weimar he was appointed in 1882 by the Grand Duke of Weimar as court pianist—a distinction remarkable in that it had never before been granted to so youthful an artist. His subsequent concerts in Berlin, Vienna, Hamburg, Dresden and other cities have been unparalleled successes, continuing without a break to the present.

It is as a player and interpreter of the works of Beethoven, Schumann, Chopin, and that class of profound composers, that his greatest gifts have been shown, and which have won the unstinted admiration of the public and compelled such musical critics as H. Ehrlich to say of recent performances in Berlin and Hamburg, "He is the foremost of pianists and the greatest interpreter of Beethoven next to Joachim;" or Emil Krauze to write that "his rendering of Beethoven's concerto stands above all criticism;" or Professor Boedecker to say "the artistic impression which he made will resound long in living remembrance;" or William Blanck to say "he is unquestionably the greatest of living pianists," and the "Berliner Zeitung" to proclaim him "indeed the first."

These are but repetitions in kind of what our own eminent critics had already said. Mr. Krehbiel's words were "there is no risk in saying that he is the most magnetic player that has been heard in America since Rubinstein." H. T. Finck said: "Such stupendous pianism has not been heard in New York since Rubinstein was here," and Mr. Henderson wrote: "It is safe to say he is the greatest living pianist." D'Albert is that rare thing in a pianist, the combination of a profound musical nature behind which are a great musical brain and a warm, artistic temperament, with an unlimited technique.

D'Albert's compositions are full of nobility and beauty, and a still greater career is doubtless opening up before this genius. Among his most prominent works, which also number many for the piano alone, are his overture "Hyperion," played at a Richter concert June 8, 1885; his symphony in F at the same May 24, 1886; also last January at the Philharmonic concerto under Von Bülow in Berlin and Hamburg, and his concerto in A played at the Richter concert in 1881. He has also completed a grand opera which is soon to be produced in Germany.

D'Albert is short in stature, with a round face, small black eyes and a heavy shock of dark brown hair. He bears a striking facial resemblance to Tausig.

It is enough in concluding this sketch of the great piano virtuoso to repeat what Rubinstein averred after hearing d'Albert's performance of his D minor concerto: "It is the most satisfactory I have ever heard."

Eugene d'Albert will make his first appearance in Boston May 11 and 12, with the Boston Symphony Orchestra. Afterward he will appear in other large cities.

Melopoia of Plainfield.—A most delightful concert was given on Tuesday evening, February 23, by the Melopoia Society of Plainfield to its subscribing members and friends, in the beautiful Casino. Mr. W. R. Chapman is conductor and Mrs. Lillian Blauvelt, Mr. Galassi and the Rubinstein Trio were the assisting artists. The concert was a great success in every particular, each number well sung and enthusiastically received. Mr. Chapman's new "Sanctus" was sung for the first time and received great applause and praise. The Melopoia are to be congratulated on their brilliant success.

Impressions from the Old Tone World.

BERLIN, February 15, 1892.

NOTHING that has happened during the present somewhat arid musical season in the Prussian capital has created half the stir attendant upon Anton Rubinstein's reappearance after an absence of over six years. Hardly had the announcement of his concert "for charitable purposes" been announced before every available seat had been disposed of, and that at prices we should even at home regard as high. Strange to say, this very year, 1892, in which he has chosen to present himself once more before the public of Berlin, will bring with it the fiftieth anniversary of the day when, as a boy of twelve, his marvelous pianistic ability was first here admired.

The reports that had preceded Rubinstein's coming on the present occasion from Russia, Vienna and Dresden had reassured the musical world that no disappointment would be in store for that vast majority to whom Rubinstein is, and ever must be, the one great and incomparable pianist for all time. And yet it seemed well nigh incredible that an artist who had practically given up practicing these latter years, and who had to all intents and purposes bid farewell to the concert stage forever, should not have fallen off in one or the other respect from what he once had been. These doubts therefore that formed so important a part of the neutral attitude the vast assemblage had brought to last Friday's concert it behooved Rubinstein to set at rest. But hardly had he played half a dozen bars of his E flat concerto before it was made evident to everyone that all cause for apprehension on that score was groundless.

As a pianist he is still what he has always been and as such he may still count on the most numerous multitude of followers and admirers that has ever been vouchsafed to any one artist. But everyone knows that for such honors, which have ever been so easily within his grasp, he cares little or not at all. It is as a composer he would be acclaimed of the public; yet though the program of this his latest concert showed only a list of his own compositions—the G minor symphony, the E flat concerto, the "Caprice Russe" and several piano solos—little of the applause and less of the critical praise showered on him in the various notices of his reappearance was won by the works themselves independently of their composer, who so lovingly exerted himself in the direction of their best conceivable interpretation. It is strange, not that Rubinstein has been able to impose so very few of his works on the musical world as masterpieces pure and simple, but that, given the extreme affability and charm belonging to one side of his character, he should not have succeeded in gathering about himself a band of faithful followers, ready to uphold even the most trifling products of his all too facile invention.

If the visit to America in the fall is really accomplished, and, in spite of all that may be cabled, written or reported, the question is still shrouded in particularly impenetrable doubt, the old world will have every reason to envy the good fortune of the new. In the meanwhile Rubinstein's "Die Musik und ihre Meister" is creating quite as much stir in musical circles on this as on the other side of the water. There is but one sentiment expressed—of deep regret that chagrin and disappointment should have led to the publication of opinions that only react on the "Meister" who has so acridly expressed them.

Following closely on the reappearance of Rubinstein comes the return for but two occasions, a concert and its public rehearsal, of Albert Niemann from that private life to which he so suddenly and unexpectedly retired after the memorable performance of "Fidelio" at the Berlin Opera House some three years ago. The occasion that has induced the veteran Wagner singer once more to present himself before his well beloved adorners of old is a concert to be given this evening at the Philharmonic by the Wagner societies of Berlin and Potsdam. Dame Cosima, who is credited with irresistible powers of persuasion and a complete equipment as siren "of the first water," which would never be suspected by those who have only of late years met the arrogant lady wielding her haughty sceptre at Bayreuth, is said to have made a special appeal to Niemann in behalf of the concert, its givers and the "good cause," and as events proved did not make it in vain. Of the tenor's subsequent regrets at having allowed himself to be entrained, only the inner house circle has tales to tell.

The rehearsal occurred yesterday morning and as was to be expected the large hall was filled to overflowing. The program offered the "Kaiser March," the first act of "Die Walküre," with Niemann as "Siegfried," and Sucher as "Sieglinde," and finally "Siegfried's Rhine Journey," the death scene and march, and the grand finale. For Mr. Sucher excuses were made ere the concert began, her exertions in an admirable performance of "Tristan und Isolde," at the Opera House the night before, the anniversary of Wagner's death, having very naturally greatly fatigued her. For Niemann, however, no indulgence was asked, and yet it was most cordially given, for though his auditors applauded him to the echo and tried to make him feel he was now just as much "their Albert" as

ever, the stern fact became at once apparent that his retirement from public activity should now no longer be regarded as a source of deep regret. In appearance he has changed but little since he bid farewell to the public of New York that has so warm a place in his affection; the beard has grown considerably whiter, but he still has the same erect carriage and is still the same type of splendid virility.

The orchestra, under Professor Klindworth, gave a slovenly and disgraceful interpretation of the score, and when, in a conversation with one of the leading critics of Berlin, it was suggested that such a performance at an important concert would be practically impossible in New York the only answer forthcoming was: "And do you suppose we approve of it in Berlin? Nor is that the worst, for in spite of the large sum taken in by the sale of tickets not a penny will go to the fund, as it will all be eaten up by expenses for rehearsals!"

Of the "Eccentric Doctor's" various recent escapades his quarrel with Wolff à cause de Joachim, his intention to conduct no more concerts in Berlin and his apostrophizing the public as *Unmusikalische Volk*, you have undoubtedly heard *ad nauseum* in America. And now suddenly appears a rival for Bülow, if not in the field of so-called eccentricities at least in that of brilliant cleverness in which among musicians he has for many years held a position quite by himself. Moritz Rosenthal, the eminent virtuoso, well remembered from his American successes of three years ago, and one of the few artists who has attracted the special attention of Berlin concert goers during the past two winters, has by a letter just published in Fritsch's "Musikalisches Wochenblatt" given proof that he can take it up at any time with the witty doctor in sharpness of repartee and piquancy of wit.

By a succession of untoward circumstances Rosenthal had drawn down upon himself the wrath of no less a critical authority than Heinrich Ehrlich, who, after praising him unconditionally on the occasion of his first appearance, subsequently, at the instigation, it is said, of an older rival, completely changed his attitude, displaying such bitter antagonism that even his editor in chief became convinced of his malicious bias and turned this year's Rosenthal concerts over to another critic. The effect on Ehrlich may well be imagined, though the imprudence that led him to write an exceedingly compromising letter to Fritsch's Leipzig paper can, on the part of so clever a man, hardly be understood. Rosenthal was to appear shortly in Leipzig, and Ehrlich wrote to Fritsch requesting him to publish, and also to induce other papers there to publish, a statement as to the much heralded virtuoso's *status* which, it may be imagined, had not been conceived nor written in an altogether friendly spirit. Unfortunately for Mr. Ehrlich (whose name has at all times been an easy subject for the wit of even his dullest enemies) the editor of the "Wochenblatt" in no way received his communication in the spirit expected, but promptly printed it verbatim as a foot note to a criticism of Rosenthal's unprecedentedly successful performance of Chopin's E minor concerto at the Gewandhaus, "in order to spoil Ehrlich's pleasure once for all in attempting such dirty manoeuvres against any colleague who might not have won his favor."

At the same time Mr. Fritsch placed the columns of his paper at the disposal of Rosenthal to make whatever further rejoinder he might see fit. The letter of Ehrlich, which was printed in the number of the "Musikalisches Wochenblatt" published on February 5, may be recommended to the attention of every reader as a unique example of the methods pursued by German music critics, while Rosenthal's reply, published on the 12th, may well be classed among the wittiest and cleverest literary products of the tone world.

WILLIAM VON SACHS.

Music in Vienna.

VIENNA, February 8, 1892.

TO-DAY the Philharmonic Society, under the baton of Hans Richter, gave the following program:

"Esclarmonde" suite for orchestra (new).....Massenet
Rhapsodie for piano and orchestra, op. 65 (new).....I. Brüll
Piano part performed by I. Brüll.

Symphony, D major, No. 4 (composed in 1786).....J. Haydn

The above program was well selected and well performed. Special praise must be bestowed upon the Brüll number. The Haydn number is one of the symphonies which was composed for Paris in 1786. The orchestra was in its usual fine form.

In the evening the Rosé Quartet gave a chamber music recital, at which a quartet of the Stelzner system instruments was played upon. The program was as follows:

Romanze from the quartet op. 27.....Grieg
Air from violin concerto.....Goldmark
Arnold Rosé.

Cavatine for violin, viola, violotta and 'cello.....Stelzner
(Dr. Stelzner playing the violotta.)

"Spring Thoughts," for viola.....Bachrich
S. Bachrich.

Choral, arranged for two violins, viola, violotta and 'cello.....Bach
Romanze for 'cello.....Ries

R. Hummer.

Menuet and fugue from the quartet op. 69, No. 3.....Beethoven

The Quartet Rosé—which comprises the following: Arnold Rosé, first violin; A. Siebert, second violin; S. Bach-

rich, viola; R. Hummer, 'cello—is a favorite with the Viennese public; in fact it is considered as one of the best quartets with the celebrated Hellmesberger Quartet. This evening's recital was principally to bring before the public notice the new system of bowed instruments invented by Dr. Alfred Stelzner, of Wiesbaden, Germany. The first number of Grieg was very well performed, the shading and coloring being magnificent. The second number from Goldmark was performed by Arnold Rosé in a most charming manner. Rosé is considered as one of Vienna's best violinists. He is soloist in the opera orchestra. The Stelzner number is a composition merely to show the power of the instruments of his invention more than for the musical part of it. In this number only instruments of his (Stelzner's) system were used (violin, viola, violotta and 'cello). The fourth number on the program is a somewhat brilliant composition in the gavotte form, and brought forth considerable applause. Its composer and performer, S. Bachrich, is professor of violin in the conservatory.

The 'cello solo performed by R. Hummer was very good. He is a virtuoso of considerable fame and well known in Vienna.

It is not out of place here to give the reader a few words about this new instrument called the "violotta" (thick viola), invented by Dr. Alfred Stelzner, of Wiesbaden. This new instrument is in size the same as the ordinary viola, the only difference being that it is a little thicker. It is played the same as the violin or viola and is tuned exactly one octave lower than the violin. It is between the viola and 'cello. Its tone closely resembles that of the viola. The music for the same is written in the violin clef. The other instruments built after this system were a violin, viola and 'cello. The instruments performed on on this occasion, although quite new yet, had a most agreeable and powerful tone. The violin is but four months old, the viola seven months, the violotta four months old and the 'cello, three months. After a little age and more use these instruments, according to the system, will become improved. In one of my future letters I will give a full description of the "violotta" and of the entire system according to the theory of Dr. Stelzner. Among those present were several well-known composers, musicians and critics. Dr. Johannes Brahms was also among the audience.

This evening at the opera "Manon," by Massenet, was given.

CHARLES LÉGER.

Dvorak's "Requiem Mass."

DVORAK'S masterly if not convincingly religious requiem mass was given for the first time in America last Wednesday afternoon in public rehearsal and last Thursday evening at St. George's Church in Stuyvesant square. The work was given under the able conductorship of Richard Henry Warren, who conducted an orchestra of sixty-five and the Church Choral Society. The soloists were Clementine de Vere, soprano; Emily Winant, contralto; James H. Ricketson, tenor, and Emil Fischer, bass. Messrs. H. W. Parker and Wm. S. Chester presided at the organ. The work as a whole is very strong and shows Dvorak's supreme mastery in the art of orchestration and choral writing. While Slavonic coloring abounds the writing is severe to simplicity. The climax in the "Dies Irae" is most impressive and the "Agnus Dei" is beautiful music. Dramatic rather than religious must be the verdict pronounced on the composition, which should certainly be repeated in the near future. The performance throughout was smooth and reflects great credit on Mr. Warren. The mass is published by Novello, Ewer & Co.

Communication.

Editors Musical Courier:

YOU no doubt have seen by the report of Dr. Dewey, the regular correspondent of the New York "Herald," that the cablegram reprinted in your issue of February 3 was nothing but a fake. No string suite of Mr. Schenck, "nephew of the late American minister, Mr. Pendleton," was played, but in its stead, as "one of the features," MacDowell's suite, op. 42, had its initial performance in Europe.

Professor Urban assisted at the concert, not as conductor, but as music critic of the "Vossische Zeitung," and I might add right here that he says some very nice things about the "earnestness of thought, purity of perception, solidity of technic, as well as of the ideal tendencies to be found in the American composers."

The fake referred to also appeared in the Paris edition of the New York "Herald," and for a while the musical members of the Berlin colony were quite exercised over what they considered the "smart" work of a "very smart" correspondent. I think Mr. Bennett ought to decorate the smart "young man" with a leather medal.

Thanking you for giving space to the above,
I am yours as ever,
F. X. ARENS.

CHARLOTTENBURG, February 10, 1892.

The M. P. U.—The Musical Protective Union and National League of America will hold a convention in New York next month. One of the features of the gathering will be a banquet at Delmonico's on March 18.

HOME NEWS.

Dr. Hanchett's Lectures.—Dr. Henry G. Hanchett has recently commenced a course of illustrated lectures at the Metropolitan College of Music on "Musical Analysis and Criticism," the illustrations being provided by the lecturer himself on the piano. The first lecture was delivered on Friday afternoon, February 5, and commenced at the very bottom by a demonstration of the acoustical laws on which the natural diatonic scale is founded. This work was made practical by requiring the class to tell by their ears what intervals were sounded, and a theoretical talk upon the relation of such analysis to criticism was then given, in which emphasis was put upon the great importance in judging music of having trained ears. In future lectures it is purposed to similarly consider every element which goes to make up a composition. The course will be continued at intervals of two weeks, and while designed for the college pupils others interested in the study can obtain tickets at the office. The hour is 4:30 on alternate Fridays.

Free Organ Recitals.—A series of bi-weekly free organ recitals are being given on the new Odell triple electric organ at the Marble Collegiate Church, Fifth avenue and West Twenty-ninth street, by Dr. Henry G. Hanchett. They occur on alternate Monday mornings at 11 o'clock, the next date being March 14, and will last until April 25.

Hellmuth College.—Hellmuth College, London, Ont., of which the capable music director is Mr. Thomas Martin, held its half yearly exercises February 16, an excellent program being offered.

Harrison M. Wild.—Harrison M. Wild gave his 101st organ recital last Sunday afternoon at the Unity Church, Chicago. He was assisted by Mrs. Theodore Brentano, soprano; Mrs. F. S. Bagg, contralto; Chas. A. Knorr, the well-known tenor, and John Morley, basso.

The M. P. U. League.—The Musical Protective Union and National League of America hold a convention in New York in March and give an invitation banquet in Delmonico's on the 18th of that month. Among the guests invited are Chauncey M. Depew, Colonel Ingersoll, Anton Seidl and Theodore Thomas. Jesse Williams, the well-known and popular conductor in the Garden Theatre and for many years musical director in the Casino, is in charge of the guests' committee.

Sternberg Plays the Schumann Concerto.—In speaking of Constantin Sternberg's recent appearance at the Young Maennerchor's Society's fortieth anniversary in Philadelphia, February 23, the "Ledger" of that city writes:

Constantin Sternberg followed in Schumann's piano concerto (A minor), in which he displayed talent and skill of the highest order. The selection of Schumann's concerto is in itself significant of an artist's belief in himself, for it is one of the least showy in the literature of the piano, with very few real bravura passages, even in the cadenzas and next to nothing of the music that is called grateful or applause compelling. Yet it is full of delightful music when played by one who can interpret its beauties and this Mr. Sternberg did, infusing his work with a lucidity and formative power that gave real charm to what would otherwise have been admirable as an exhibition of mere mechanical dexterity. There were moments in the concerto when the orchestra was a little shaky, but on the whole the orchestral score was very effectively given.

Stratford, Ont.—A number of the musical ladies of Stratford have formed themselves into a musical society under the name of the Harmony circle for the purpose of mutual improvement. The Circle meets fortnightly at the residences of the members, and at each meeting a member reads an essay on a composer or musical subject selected at the last previous meeting, and five other members play works of the composer who has been the subject of the essay, or, in event of some other musical subject being chosen for the essay, they play something suitable to the subject, both the essay and the playing being open to a thorough discussion and criticism. In addition to the regular fortnightly meetings the circle gives a musical evening once in two months to which they invite their friends. This is the first year of the existence of the circle, but so far the meetings have been very successful, and the Stratford ladies are deriving a great deal of benefit from them. The officers of the circle are as follows: President, Mrs. Robert Smith; vice-president, Mrs. Dr. Ahrens; secretary-treasurer, Mrs. J. D. Riddell; musical director, Mrs. R. M. Ballantyne.

The Poliklinik Concert.—The annual concert for the benefit of the German Poliklinik, which took place at the Metropolitan Opera House last Tuesday night was a great artistic as well as a highly gratifying financial success. The program contained two comediettas played by the Augustin Daly Company and one in German given by Miss Marie Barkany and the Amberg Theatre Company. The musical portion of the program called for the services of a complete orchestra under the vigorous direction of Mr. Nahan Franko, Miss Felicita Kaschowska, Mr. William H. Rieger, Mr. Max Dick, a new violinist, and last, but by no means least, of the Philharmonic Vocal Quartet. The latter, consisting of Miss Julia Müller-Hartung, soprano; Mrs. Anna Lankow, contralto; Albert Thies, tenor, and Hermann Hovemann, basso, assisted by Jacques Friedberger, pianist, were heard on this occasion for the first time in public, and created an excellent impression with their artistically fine-

ished and thoroughly musical singing of selections from Schumann's "Spanisches Liederspiel" and Brahms' "Gypsy Songs," which latter were a really interesting novelty and are among the best things Brahms has lately given to the world.

"Faust" Readings and "Faust" Music.—George Riddle's announcement of a course of five Lenten afternoon readings at the Madison Square Garden Concert Hall, on March 11, 16, 21, 25 and 28, has already awakened a great deal of interest. This course is to be devoted entirely to Bayard Taylor's translation of the "Faust" of Goethe, a translation which preserves not only the German metre but the deep spiritual significance of the original. Mr. Riddle's readings will be illustrated by the musical setting which Schumann, Mendelssohn, Berlioz, Gounod and Boito have given to "Faust," interpreted by an orchestra under the direction of C. A. Cappa.

Mr. Dean's Lectures.—It has been deemed necessary to effect a change in the announcement of "The Stabat Mater" lectures, to be given by Mr. Frederic Dean in Behr Brothers Hall, on Thursday mornings in March. Selections from "The Stabat Mater" of Astorga were to form the illustrations for the first lecture next Thursday. Owing to the delay in getting the original score of the work a postponement of two weeks has been found necessary to perfect the chorus, orchestra, and principals in their several parts. The postponement, however, will enable Mr. Dean to give the work in its entirety, with its original orchestration, choruses, and solo numbers, under the direction of Mr. Xaver Scharwenka, who is personally superintending the rehearsals of the work and will conduct it at this its initial performance in America. For the illustrations for his first lecture, March 3, Mr. Dean will substitute selections from "Stabat Mater" of Joquin des Prés, Palestrina and Haydn, the last mentioned work receiving special attention with the aid of eminent soloists.

A Charity Concert.—A charitable concert of unusual note will take place at Music Hall on Saturday evening, March 12, 1892, for the benefit of the Russian famine sufferers. Mrs. Eames and Mrs. Scaldi, and Messrs. De Reszke and Lassaile (by kind permission of Messrs. Abbey & Grau) have volunteered their services, as have also Mr. Adolph Brodsky, concertmaster and solo violinist of the Symphony Orchestra of New York, Mr. Leopold Godowsky, the pianist, and Mr. Walter Damrosch, who will conduct the Symphony Orchestra on that occasion.

Harry Pepper.—Mr. Harry Pepper will give his eleventh ballad concert, the program consisting of Mr. Pepper's illustrative lecture, "An Evening with the Ballad," at Hardman Hall this evening.

Jack and Marion.—"Jack" Mason and his wife, Marion Manola, have signed a contract with the people who are to open Miner's new Fifth Avenue Theatre next May with a comic opera by Offenbach and H. C. Bunner. The opera is "a revised and Anglicized arrangement." Miss Manola is now the prima donna of the "Tar and Tartar" Company, and "Jack" Mason, who was formerly leading man at the Boston Museum, was to have played in "The English Rose" at Proctor's Theatre, but found young Mr. Boucicault not agreeable to him. He has a good baritone voice and is, it is said, pleased with his part. "Vert-Vert" is the name of the opera.

First Seidl Concert.—The first of the series of five concerts to be given by the Seidl Orchestra at Madison Square Garden Concert Hall on Thursday afternoons in March takes place to-morrow afternoon. The program as announced includes Schubert's unfinished symphony, a "Ballade for Orchestra" (new), by Pirani, and a number of piano selections. Mr. Vladimir de Pachmann will be the soloist. At the second concert Miss Margaret Reid will appear.

Emma Eames Sick.—Emma Eames was sick and unable to sing at the concert of the Orpheus Club in Philadelphia last Saturday night. Her place was taken at an hour's notice by Margaret Reid.

Morgan Recital Matinees.—The Morgan organ and harp recital matinees, which are such a pleasingly anticipated feature of the musical season, are to begin at Chickering Hall on Tuesday, March 8, and will be continued on the four succeeding Tuesdays, to April 5. Mr. and Miss Morgan will be assisted as usual by prominent artists.

Paderewski's Recitals.—Mr. Paderewski will give four piano recitals under distinguished social auspices at Sherry's rooms on March 14, 15, 17 and 19, twice in the afternoon and twice in the evening. His first program will be devoted to Bach, Handel, Haydn and Mozart; his second to Beethoven; his third to Schumann; his fourth to Chopin, Rubinstein and Paderewski.

Mrs. Everest Sings.—The charity concert given at the West Philadelphia Drawing Room on Monday evening of last week was a very successful performance. The lady quartet sang in a delightful manner; the Clover Banjo Club won much well deserved applause, and the violin solos by Mr. Carl Gartner were most enjoyable. The feature of the entertainment was Mrs. Cornelius Everest's singing. Her rendering of Mercadenti's "Ma Negli Estremi" was delicious, and an air with a violin obligato displayed to great advantage the remarkable range and sweetness of her

notes, as well as the artistic perfection of her style. One of her pupils, Miss Adele Ritchie, won the hearts of the audience by her youthful grace and the purity and brilliancy of her voice, which gave satisfactory proof of its correct and careful training.

The Symphony Society.—The fifth afternoon and evening concerts of the Symphony Society will take place in the Music Hall on Friday afternoon and Saturday respectively. Here is the program: Symphony No. 5, Tchaikowsky; concerto for piano, No. 4, Beethoven (Franz Rummel); "Siegfried's Rhine Journey" and "Song of the Rhinedaughters" from "Die Goetterdaemmerung," Wagner (Rhinedaughters, Mrs. Kronold-Koert, Miss Kaschoska and Mrs. Alves).

The Oratorio Society.—The concert of the Oratorio Society takes place to-morrow evening. The regular rehearsal occurred yesterday afternoon. Bach's noble "Passion According to St. Matthew" will be performed, with the help of a boy choir of 100 voices, the orchestra of the Symphony Society and Miss De Vere, Mrs. Alves, William H. Reiger, Max Heinrich, Heinrich Meyn and Frank L. Sealy (organ).

Mr. Warren's Organ Recital.—The eighth recital of the present season was given at Grace Church last Thursday, with the following program:

Organ symphony, No. 4, in F minor.....Ch. M. Widor
Toccata.
Fugue.
Andante cantabile.
Scherzo (allegro vivace).
Adagio.
Finale (moderato).

Adagio in E, op. 81.....Gustav Merkel
Organ sonata, No. 1, in F minor.....Mendelssohn
"Ave Maria," in A.....E. T. Chipp
Allegro, in C.....W. G. Wood
Overture to "Egmont".....L. van Beethoven

Merkel's beautiful adagio was originally written as a duet for organ and violin, but has been arranged for organ alone by W. J. Westbrook, the English organist. The sonata in F minor of Mendelssohn, which is almost played to death by our English and Canadian friends, received a most delightful interpretation at this recital, the two organs, one in the front and one in the rear of the church, answering and setting off one another in a charming manner, especially in the adagio and the recitative.

The "Ave Maria" of E. T. Chipp is a lovely bit of "churchly" writing and presents exceptional opportunities for delicate registration and fine phrasing. Mr. Warren's own transcription of the "Egmont" overture concluded this thoroughly enjoyable and instructive hour.

Miss Schottenfels' Concerts.—Miss Rose Schottenfels, soprano, will give two song recitals in the Music Hall (Chamber Music Room), the first to take place next Tuesday evening, assisted by Frank Wilczek, violinist.

The Grand Conservatory Alumni.—The Alumni Association of the Grand Conservatory of Music, of New York, have been invited by the manager of the Amphion Academy, Brooklyn, to attend in a body the matinee of March 2. The members appreciate the compliment highly and will doubtless be well represented, although the membership extends to many States.

Dolgeville.—The Dolgeville (N. Y.) Ladies Singing Society gave their first concert last Wednesday at the club house in Dolgeville. The society was assisted by Miss Bertha Bucklin, violinist, of Little Falls, and Mr. George Seckner, tenor, of Dolgeville. An interesting program was presented. Mr. F. Brueschweiler was the conductor.

Miss Margaret Fry.—Miss Margaret Fry, the possessor of a most beautiful soprano voice, has just returned from her studies in Paris. It is to be hoped that she will be heard soon in concerts, as she appears to delight all who have heard her privately. She is spending a few weeks with Mrs. W. R. Chapman at Fordham Heights.

Mr. Chapman's "Sanctus."—The "Sanctus" by W. R. Chapman, sung for the first time at Plainfield on Tuesday evening of last week, will be repeated at the concert of the Metropolitan Society in April, and also at the Patti Festival in May. It is a most effective and pleasing composition in style.

Lillian Russell in Opera.—Some time this spring Lillian Russell will give a single performance of "Martha" at the Metropolitan Opera House, assisted by capable artists. Anton Seidl will conduct the orchestra. It is no secret that the fair empress of comic opera has had aspirations for grand opera. She should sing "Filina" in "Mignon" for the rôle would fit her physically and vocally like a glove.

For a Full Chorus of Vested Choirs.—J. J. Bierck, organist at Trinity Church, Columbus, Ohio, has conceived a gigantic plan for a choir guild meeting at Chicago during the world's fair, on which occasion a full chorus consisting of all the vested choirs of the United States will be heard.

Mr. Bierck has been at work on this plan for some time, and last week, in company with the Rev. Mr. Clappett, director of the Columbus Church, he went to Chicago to make necessary arrangements. The permission of the Bishop of Illinois was secured.

It is said that nothing stands in the way of the accom-

plishment of the project. The general co-operation of the Episcopal Church is expected. It is expected that the services will be held at the Auditorium.

To Honor Rossini.—Walter Damrosch gave Rossini's "Stabat Mater" last Sunday night at the new Music Hall. The soloists were:

Miss Clementine De Vere.....Soprano
Mrs. Julia L. Wyman.....Mezzo soprano
Italo Campanini.....Tenor
Antonio Galassi.....Baritone
And a grand chorus.

In additions to this selections were given from "William Tell," "Barber of Seville," "Cenerentola" and "Semiramide."

Mr. Seidl Honors Rossini.—Mr. Anton Seidl besides being a great conductor is also a humorist. He celebrated Rossini's centenary last Sunday night at the Lenox Lyceum by giving an entire Wagner program, overtures to "Tannhäuser," "Meistersinger," the "Tristan" prelude and "Isolde's Lament." The soloists were Marie Ritter-Goetze, Mrs. Tavery, Mr. Barosch and Mr. Emil Fischer. The Casino will be the scene of the next concert, and the Tavery Grand Concert Company will make its first appearance, together with Mr. Seidl and his orchestra.

Mr. Johnson Is an Early Riser.—On February 21 Manager Johnson, who is directing the tour of Ovide Musin, the Belgian violinist, received a check for \$2,500 from the Great Northern Railway in settlement of a suit for damages. Musin played in Winnipeg Christmas night last, and was to have played the following night in Fargo. Musin did not get to Fargo until 11:30 at night, too late to play. A large audience had waited until 10 o'clock and then got its money back and left. Musin sued for \$218, his share of the receipts, \$175 expenses, \$1,000 for mental anxiety and \$5,000 general damages. The road evidently thought he had a good case, and settled the matter out of court.—"Presto."

Chadwick to Compose the Ode.—The freshest bit of news brought by Mr. Wilson is that the dedicatory ode will be composed for the occasion by Mr. George W. Chadwick, of Boston, and not by Mr. E. A. MacDowell, as has heretofore been widely stated. The composition of the ode, the words of which have been written by Miss Harriet Monroe, of Chicago, is the most important special commission that has yet been given to any American composer, and it is particularly pleasant to record its acceptance by Mr. Chadwick, than whom no one more competent could have been chosen.—Pittsburgh "Dispatch."

Rossini's American Memorial.—A meeting was held last Sunday afternoon at the Metropolitan Assembly Rooms to make arrangements for a celebration of the centenary of Rossini's birth. The number of persons present was too small to admit of any decided action. The apparent lack of public interest in such a great composer as Rossini was lamented.

At Pesaro, the place of his birth, preparations for great festivities are being made. Celebrations will be divided into two parts, the first to take place February 29. During the summer they will be continued, and grand concerts will be given in which many famous musicians will participate.

It is proposed to send from America an appropriate memorial to be placed in the Rossini Museum. There were present at the meeting yesterday Max Maretzek, A. Errani, C. Giorza, E. Marzo, Diego de Vivo, E. Moderati, E. Belli, A. Gori and C. La Villa. Further action was postponed until Sunday next. The aid of Grau, Seidl and others interested in Rossini's operas is hoped for in the enterprise.—"World."

Mrs. Burch's Success.—Mrs. Anna Burch, the popular and pretty young soprano, had a pronounced success at the Cincinnati Sunday Popular Concert February 21. She also sang at the concert of the Cleveland Philharmonic and at the Orpheus Concert in Newark February 25.

Miss Koues' Second Musicale.—At the second musicale given at the residence of Miss Elizabeth L. Koues, No. 10 East Seventy-fifth street, last Friday, George Eugene Eager was the pianist, William E. Reiniecius the cellist. Miss Agnes Kerr also gave two numbers in the piano. The vocalists were Miss Lucy Osborne, soprano; Miss Annie Whitney, who sang charmingly the aria "In verdure clad," from "The Creation," and Mr. John Little, tenor, of the Church of the Transfiguration.

A Worthy Charity.—The last of the series of eight morning recitals for the benefit of the Visiting Nurse Association, of Chicago, Ill., took place last Thursday morning at Hooley's Theatre. The entire series have been an unqualified success financially, artistically and in point of attendance. During the series such artists as Arthur Friedheim, Vladimir de Pachmann, Maud Powell, Adele Aus der Ohe, W. C. E. Seeboeck, August Hyllested, Mrs. Neallie Rider Crane, Max Bendix, Miss Pettigiani and others have appeared, and, aside from the charitable feature of the recitals, they are considered one of the musical features of the season. A guaranteed subscription list is ever ready to support them. They will probably be repeated next year if Mr. Arthur Bissell, who has been the successful manager, remains in the business.

A Partial List of Musical "Wonder" Children.

BELOW is given a partial list of musical "wonder" children who appeared in public in London in the second half of the last century:

ON THE HARPSICORD AND PIANO.

1750. Snow, Jon., 9 years old.	1764. Mozart's sister, 13 years old.
1751. Davies, Miss, 7 years old.	1770. D'Arcis, 9 years old.
1753. Butler, Cassandra, 9 years old.	1774. Weichsel, Miss, 6 years old.
1754. Palschan, 9 years old.	1779. Simpson, 19 years old.
1760. Burney, Miss, 9 years old, daughter of Dr. B., the historian.	1780. Crotch, Will, 5 years old.
1764. Mozart, W., 8 years old.	1781. Parke, Miss, 8 years old.
	1792. Hoffmann, Miss, 6 years old.
	1794. Field, John, 10 years old.

ON THE VIOLIN.

1760. Schmähling, Miss, 11 years old.	1773. Siberote, H., 10 years old.
Barron, 13 years old.	1774. Weichsel, Ch., 6 years old.
1772. Schroeter, 9 years old.	1790. Clement, Fr., 11 years old.
	1792. Cramer, Chs., 7½ years old.

Of all these "wonder" children the names of but a few have survived. Those of Mozart, Miss Weichsel (later Mrs. Billington), for whom Cramer composed a duo for the piano and who was highly esteemed as a singer by Haydn; Master Crotch, afterward a celebrated organist; John Field and Miss Schmähling (later Mrs. Mara, celebrated singer).

A *Distinguished Quartet*.—Stephen Storace, an English composer, born 1763 and educated at the Naples Conservatory, invited, when in Vienna, a party of musical friends. On this occasion one of his string quartets was performed by Haydn (first violin), Dittersdorf (second violin), Mozart (viola) and Vanhall (violinello).—Kelly I., 240.

Gluck, the Composer of "Alceste," and Forerunner of Wagner, as a Virtuoso on Attuned Glasses.—The "General Advertiser," of London, has the following announcement on March 31, 1746:

"At Mr. Hickford's great Room in Brewer's street on Monday, April 14, Signor Gluck, Composer of the Operas, will exhibit a Concert of Music by the best performers of the Opera house. Particularly, he will play a Concerto upon twenty-six Drinking-Glasses, tuned with Spring-Water, accompanied with the whole Band, being a new instrument of his own Invention; upon which he performs whatever may be done on a Violin or Harpsichord, and therefore hopes to Satisfy the Curious, as well as the Lovers of Music."

Mozart as the Inventor of the Piano Music for Four Hands.—Leopold, Mozart's father, writes in a letter dated July 9, 1764: "Wolfgang composed, in London his first piece for four hands. No one before him had made a four hand sonata."

His example was followed by Dr. Burney and by J. C. Bach and since then by every composer of note.

KARL KLAUSER.

An Interesting Musicales.

ONE of the most enjoyable musicales of the season was given on Tuesday night of last week at the fashionable residence of Mrs. F. M. Nathan, 717 Park avenue, when the following program was performed:

Piano solo, "Ungarische Zigeunerweisen".....	Carl Tausig
Mr. Jacques Friedberger.	
Songs: "Ich muss hinaus".....	Kirchner
"Es blinkt der Thau".....	Rubinstein
Mrs. Anna Lankow.	
"Nocturne," for female voices, a capella.....	Floersheim
Misses Bailey, Cottenet, Pronick, Macdaniel.	
Mrs. Nathan, Lankow.	
Solo, "Die Grenadiere".....	Reissiger
Mr. Hermann Hovemann.	
Soprano solo, "Love Me Well".....	Bemberg
Miss Bailey.	
Duo, from "Lohengrin".....	Wagner
Miss Alice Pronick, Mrs. Lankow.	
Songs: "Vieille Chanson".....	Gall
"Mädchen mit dem rothen Mündchen".....	Mrs. Frederick Nathan.
Songs: "Allerseelen".....	Lassen
"Mädchenlied".....	Meyer-Heimund
Miss Julie Müller-Hartung.	
Solo, Habenera from "Carmen".....	Bizet
Miss Marian Macdaniel.	
Trio.....	Lachner
Misses Bailey, Cottenet, Pronick, Macdaniel.	
Mrs. Nathan, Lankow.	
Soprano solo, "Les filles de Cadix".....	Delibes
Miss Pronick.	
Quartet, "Zigeunerlieder".....	Brahms
Miss Julie Müller-Hartung, Mrs. Anna Lankow.	
Messrs. Albert Thiess, Hermann Hovemann, Jacques Friedberger.	

The young ladies heard on this occasion are, with the exception, of course, of Miss Müller-Hartung, pupils of that sterling singer and vocal teacher, Mrs. Anna Lankow. They all showed the results of a most careful training after a positive method from an evident voice builder. Moreover, they sang with taste and musical expression. Especially was this noticeable in the case of the hostess, Mrs. Frederick Nathan, who sang her French song and an encore with infinite grace and finish, while Miss Pronick charmed the listeners with her pretty voice and nice musical phrasing. The entire musicale was far above what one usually hears on similar occasions, and it was thoroughly appreciated by a cultivated audience among whom we noticed: Mr. and Mrs. John D. Townsend, Mr. and Mrs. G. J. Walker, Dr. and Mrs. Alfred Meyer, Mr. and Mrs. Francis Preston

Frémont, Mr. and Mrs. Henry Hotchkiss, Mr. and Mrs. Edward Hedden, Miss Schurz, Vicomte and Vicomtesse d'Abzac, Count d'Auxy, Mr. and Mrs. Irving Bennett, Mr. and Mrs. F. Edwin Elwell, Dr. and Mrs. S. I. Armstrong, Mrs. M. Oothout, Dr. Kucher, the Misses Martin, Mr. William A. Purrington, Mr. James Seligmann, Mr. and Mrs. F. C. Hilliard, Mr. and Mrs. Edouard Charpentier, Mr. and Mrs. Theodore Connolly, the Misses Shackelford, Mr. and Mrs. Dana Macdaniel, Dr. and Mrs. Northrup, Miss Louisa Westervelt, Captain McDonald, Mr. and Mrs. Theo. Wagemann, Mr. and Mrs. Cohen, Mr. Edward Penniman and others.

Opera in Italian and French.

LAST Wednesday "Les Huguenots" was given to empty benches at the Metropolitan Opera House. The only notable artists in the cast were Jean Lassalle and Edouard de Reszké. The "Raoul" of Valero was very ineffective. Albani, Scalchi and Pettigiani assumed the feminine rôles. Thursday night was an extra night and a decidedly strong performance was given of "Faust," with Emma Eames, Scalchi, the De Reszkés and Lassalle in the cast. Friday night "Lakmé," with Marie Van Zandt, Montariol, Edouard de Reszké, Martapoura, Bauermeister and Ida Klein in the cast. At the Saturday matinée "L'Africaine" was repeated with a good "Selika" in the person of Miss Kaschaska, and last Monday night "Faust," which has been the drawing card of the season, was given. Tonight "Meistersinger," with Anton Seidl as conductor, will be sung for the first time of the season with this cast:

Walther de Stolzing.....	Jean de Reszké
Hans Sachs.....	Lassalle
David.....	Montariol
Veit Pogner.....	Serbolini
Sixtus Beckmesser.....	Carbone
Fritz Kothner.....	Delasco
Kunz Vogelaar.....	Grossi
Balthazar Zorn.....	Rinaldini
Konrad Nachtigal.....	Cernusco
Herman Ortel.....	Vaschetti
Hans Schwarz.....	Viviani
Ulrich Meislinger.....	Claus
Augustin Moser.....	Furst
Hans Voltz.....	Mira
Magdalena.....	Miss Bauermeister
Eva.....	Mrs. Albani

Friday night "Carmen" will be given for the only time this season, with Julia Ravogli, Emma Eames, Magini-Colletti and Valero as principals, and at the Saturday matinée "Die Meistersinger" will be repeated.

A Plea for American Conservatories of Music.

UTICA, N. Y., February 18, 1892.

CONSERVATORIES were designed primarily to conserve musical art. They were originated by the church in order to improve its music while retaining its traditions. The first conservatory was that of Santa Maria Loreto of Naples, founded in 1537. Among the renowned schools of music in existence I may mention the Conservatoire de Paris, founded in 1784, and the conservatories of Vienna, Leipzig, and Brussels established at a later date. These institutions are maintained by the Government. Students are admitted after a competitive examination, provided they exhibit some aptitude. The principal objects of these schools are the preservation of the conventional forms and the diffusion of musical education, with the ultimate view of adding to the glory of the nation. Their method of training is rigid, and with a single purpose—thoroughness. In the United States we also have institutions called conservatories. I cannot say that each of these is entitled to this euphonious appellation, but I know that two or three of them are conducted as nearly after the system of the best European models as the lack of subsidy permits. Through the offer of increased salary they have already been enabled to add to their faculty several prominent teachers from European schools.

The well-known fact that Europe has educated all our good musicians, native or alien, proves beyond question the superiority of its system of education. A reason frequently given for the lack of musical culture in America is that Americans possess less musical genius than Europeans. Were it not more logical to censure the methods of education used here? With the same thorough training Americans can equal Europeans in music, as they have done in every other field. Girls and boys that have a good ear, heart and mind abound around us, and they also have artistic temperaments. The main reason for their seeming inferiority is that they have been denied the advantages which others have enjoyed for centuries. Why should a country so fruitful in almost all other desirable ways be so deficient musically?

No one caring for the moral and intellectual improvement of mankind can overlook the civilizing influence of musical culture; and while we ought to do much for musical education we have done but little. It is true we spend yearly vast sums of money in the importation of musical artists, but it is mainly on account of the momentary pleasure they give us, and not for the paramount good they might do as educators. We build costly music halls, and

pay exorbitant prices to Patti, Sarasates and Paderewski, but we would not vote again for the legislator who would dare ask State or national aid for music schools. In the meanwhile our children must depend for their musical education almost exclusively upon self appointed "professors." But because we can have the self made business man we must not expect the phenomenon of the self made musician. The art of music can neither be acquired intuitively nor by haphazard experience. Besides aptitude and study, good teachers with a sound educational system are needed to make artists. If this is true no other agency can disseminate musical knowledge more thoroughly and widely than the well organized conservatory. For these reasons I believe that such an institution is entitled to the support of our best citizens.

For lack of endowment or of governmental subsidy even the best American music schools cannot give free training to all the poor, though gifted, pupils who apply; but with the class system, so successful in Europe and already here, the expenses for a thorough education in all the ramifications of the art have been considerably decreased. In fact, in the class able professors can give instruction at prices lower than incapable instructors can afford to charge. There students are able to discern mistakes made by others, which if made by themselves they might not see. The ambition to equal or to surpass others spurs the student to greater effort. In the privacy of a teacher's studio the pupil often displays apathy and slovenliness; before hypercritical classmates rarely. The derision of an equal hurts more than the censure of a superior. In the class the student hears, feels, sees, understands and memorizes much that the teacher approves in others. Hearing much music he acquaints himself with a large repertoire and he unconsciously becomes a critic. In a good school the individuality of the pupil need not be lost, as some people would have us believe. With a good system the Pestalozzian principles can be carried out anywhere. The value of the class system has been determined by experience long ago, and class training has been recommended by many of the best instructors of music—Cherubini, Mendelssohn, Moscheles, David, Liszt, Vieltuxtemp, Von Bulow, &c.

In the science and art of music the mastery of one single branch does not suffice. Not only should the musician play or sing correctly, but he should understand that which he does. He must not be a parrot; yet, thanks to much of the private instruction given in this country, most players and singers babble the letter while ignoring the spirit. The skillful hand should be wedded to the cultured mind. No one can be a teacher or artist whose attainments begin and end in the hand or in the throat. Therefore specialists, however brilliant, are not of much value as educators unless their pupils can get from other men the remainder of the knowledge necessary to complete their musical education. One man, however wise, cannot give the student the full technical and theoretical training he needs. The best piano teacher cannot take the place of the conservatory faculty. I would not waste ink upon this self evident proposition were there not persons so absurd, or designing, as to deny its truth. I maintain it is alone the conservatory that can give the student his full equipment as a musician.

I have often wondered how can the pupil find a good instructor among the many pseudo masters. How can he measure the alleged superiority of a teacher, though he be high priced and renowned? The best advertised man is often regarded as the most able. Self sufficiency, which thinking men regard as a sign of ignorance, blinds the public, and judicious advertising often becomes the leading factor in the good reputation of a bad instructor. It is possible, of course, that a talented musician may have established a good name more by diplomacy than by his artistic merit, and I will not deny that it is a desirable thing to have the talent of making one's talents known; but I wish to lay stress upon the fact that the student will find it almost impossible to judge rightly of the ability of a teacher, however celebrated and expensive; on the other hand, he might feel quite at ease as to the value of professors employed by a conservatory. The directors of a music school are entitled at least to the supposition that they know who are efficient teachers, and that they will select only such, if for no higher consideration than that "good goods bring good prices."

How can the pupil outside of a conservatory receive the same quality and quantity of tuition for the same money? Can the private teacher give training in solfeggio, harmony, theory, history, ensemble, counterpoint, orchestration, &c., in addition to piano and violin, or vocal and organ instruction? The foregoing theoretical branches are taught gratis in good American conservatories to the student who enters the vocal or instrumental classes. In addition, the pupil has the opportunity of familiarizing himself with audiences. How often has not the work of a talented man been marred by nervousness! The concerts that are also given free to the students enable them to acquire a test for the best class of music and to develop their critical faculties. Of course pupils do not become judges of music simply by listening; thorough study alone can give the scales in which to weigh art products. But

by hearing good music frequently their enjoyment of the better art forms is intensified and their enthusiasm in their chosen profession kept alive—a most powerful incentive to study.

I might go on *ad infinitum* to show the advantages of even a self supporting conservatory, but I think I have already demonstrated that it is safer to trust the musical education of our children to the care of such institutions rather than to that of the private teacher, even supposing that he be competent. Let me express the hope that the institution of the conservatory may soon have an equal place beside the museum and the university which the genius of patriotism founds for the progress of our nation through the sciences and the arts. LOUIS LOMBARD.

BOSTON NEWS.

BOSTON OFFICE OF THE MUSICAL COURIER,
157 Tremont street, February 27, 1892.

THE Boston Symphony Orchestra this evening played the following program: Overture, "Ruy Blas," Mendelssohn; Symphony No. 4, in G, Dvorak (first time); "A Prairie Sketch in Central Asia," A. Borodin (first time), and "Les Préludes," by Liszt.

Of the novelties presented the "Prairie Sketch in Central Asia" afforded the greater pleasure, although the symphony of Dvorak must be said to have been a most interesting number. The third movement (*allegretto grazioso*) called forth instant and the first hearty recognition from the audience.

From this composer we have been led to expect much better things than the work performed this evening.

Neither in treatment nor originality does it compare with his D minor symphony.

Technically, the performance was everything to be desired, every number upon the program being given the best possible interpretation by Director Nikisch and the orchestra.

The program for the next concert, March 5, is: Symphonic poem, "Hamlet," Tchaikowsky; concerto for violin, No. 3, D minor, Bruch; symphony, No. 4, D minor, Schumann, according to the original version, for the first time here. The soloist is to be Mrs. Camilla Urso.

During the week Paderewski has given four recitals in Music Hall with a growing attendance upon each. At the last there was an audience filling the hall, and the pockets of the management as well.

The receipts were \$3,123, a sum, which, from a piano recital pure and simple, has been exceeded upon only one occasion—that of little Josef Hoffman at a matinee in the same hall. The receipts then were rising \$5,000.

It is astonishing, the rush to hear this artist. Others equally great in some respects have come, played and conquered. Others equally great, in all probability, will continue to come and conquer, but who can account for this man's exceptional popularity, amounting almost to worship? It certainly isn't because he is the greatest pianist, from every standpoint, who ever lived.

On Monday last, late in the afternoon, a musical service in celebration of the birthday of James Russell Lowell was held in the college chapel at Harvard. The entire service consisted of choral music, under the direction of Warren A. Locke, organist of St. Paul's Church, and George L. Osgood. The singers were selected from the choirs of Appleton Chapel and St. Paul's Church, including many of the best male vocalists in Boston. The program included excerpts from masses by Cherubini and Gounod; motets by Mendelssohn and Michael Bach, and movements by Allegri, Palestrina and Schubert, all for chorus, and a fugue for organ by Gounod.

In commenting upon the service the "Transcript" says editorially:

Toward the close, as the twilight was thickening in the chapel, a touch of the sweet and simple melody of Gounod from his best known mass softened and made tender and personal and easily understood all the stately strains that had gone before, and sent the people home with a tender and charmed recollection of it haunting their hearts. It was the art of choosing, arranging, blending and ending a program at its very finest. The choir and its singing were something also very memorable. With all our most distinguished male soloists gathered to assist and a boy choir schooled to perfection the body of tone was simply unsurpassable and unparalleled for beauty and volume; and its wonderful vibrations, that would have filled the aisles of a cathedral, were thrilling, indeed almost overpowering in effect, in the college chapel.

At the extra concert by and for the members of the Boston Symphony Orchestra, on the evening of March 2, Paderewski, as was anticipated, will appear for the first time here with orchestra.

He will play Schumann's concerto in A minor, also Liszt's Hungarian Fantasia. A program of rare interest is promised, and the occasion will be one long remembered.

The Cecilia Club at its last business meeting unanimously voted to make a thorough examination of its voices and to abide uncomplainingly by the decisions of the examining

committee. All members who from any cause cannot attain to the high degree of vocal proficiency established by the committee will be dropped from the active list and their places filled by competent singers.

The action of the Cecilia Club is to be commended, and the future will certainly prove the wisdom of its course.

The Apollo Club has at last made a move in the right direction. A business meeting was called for Thursday of the past week, and nearly the entire evening was spent in discussing the much mooted ticket question.

A committee of three was appointed to look into the merits, pro and con, of the various plans suggested, and make its report, upon which the club will then take action.

As two out of the three members of the committee are known to favor the "reserved seat" plan, the prospect for a comfortable hearing of an Apollo concert hereafter appears fairly bright.

The Kneisel Quartet will give its sixth concert Monday evening, March 7, and following is the program:

Quartet in E minor.....Ottokar Nováček
(First time in America.)
Songs.....Mrs. Joachim.
Variations from quartet, A major, op. 18.....Beethoven
Songs.....Mrs. Joachim.
Quartet, E flat, op. 74.....Beethoven
Soloist, Amalie Joachim.

Mr. De Pachmann will perform a "request program" on the afternoon of Saturday, March 5, in Chickering Hall. Chopin will be the composer chiefly drawn upon, although Beethoven, Mendelssohn, Schumann, Henselt and Liszt will be represented by several of their best known compositions.

The recital by Mr. and Mrs. Nikisch, which was postponed from February 24, because of the continued illness of Mrs. Nikisch, will be given Thursday evening, March 10, in Chickering Hall. Mr. and Mrs. Nikisch will, upon this occasion, introduce to a Boston audience the phenomenal young violinist, Master Alexander Fiedemann. A most interesting program, containing many novelties, has already been published.

The Roumania Quintet Club, an organization consisting of Miss Georgie Belle Merrill, first soprano; Miss Nellie Chase Call, second soprano; Miss Lillia Frank Sinclair, first alto; Miss Emma Varden Foster, second alto, and Mr. Herbert Johnson, tenor and musical director, is rapidly growing very popular throughout the State. The club has scarcely an open date in March.

Mr. Gardner S. Lamson, one of our most refined singers, will give two recitals on the afternoons of Tuesday, March 1, and Wednesday, March 9, in Chickering Hall, with Mr. B. L. Whelpley at the piano.

Mr. J. Wallace Goodrich, organist of the Eliot Church (Newton), recently gave a delightful evening of music at the church, assisted by Mr. Willis Nowell, violinist. An idea of Mr. Goodrich's abilities may be formed from a glance at the following program, which was excellently well rendered:

Sonata in D minor.....F. Mendelssohn
Chorale, andante sostenuto, allegro molto.
Fugue, finale.
Adagio, from concerto in G minor.....H. Wieniawski
Mr. Nowell.
"Die Meistersinger von Nürnberg".....Richard Wagner
(Introduction to Act III.)
"Fantaisie sur un Noël ancien".....F. de la Tombelle
Largo, from "Xerxes".....G. F. Händel
Adagio, from concerto in G minor.....Max Bruch
Mr. Nowell.
Passacaglia in C minor.....J. S. Bach
Toccata, from the fifth organ symphony.....C. M. Widor

Mr. Otto Bendix will give his second piano recital in Mason & Hamlin Hall, Wednesday evening March 9. A brilliant and most difficult program is offered, made up of compositions of Beethoven, Schumann, Grieg, Tausig, Scarlatti, Rheinberger, Liszt and others.

A Good Idea.

NEW YORK, February 17, 1892.

Editors Musical Courier:

THE revival of an old custom or usage abroad, by Mr. Augustin Daly, i. e., of having instrumental soloists perform between the acts at the theatre, seems an estimable thing and most agreeable to the audience now condemned to listen to the orchestral music.

If this were done by many prominent theatres it would also help along struggling artists.

Allow me to suggest that you "boom" the matter in your influential journal.

Yours,

CLARENCE C. PINNEO.

John P. Jackson Better.—The many friends and admirers of Mr. John P. Jackson, the well-known writer on musical topics, will be glad to learn that he is convalescing from a recent severe attack of pneumonia.

Chicago Musical College Anniversary.

THE Chicago Musical College celebrated its twenty-fifth anniversary with a concert at the Auditorium, Tuesday evening February 23. The college has become one of the noteworthy institutions of this city, and the silver anniversary that night attracted a large and brilliant audience. The Chicago orchestra, under the direction of Theodore Thomas, accompanied each number on the following program:

"Jubilee Overture".....Weber
Chicago Orchestra.
Concerto, op. 11 (orchestral accompaniment).....Chopin
Romanio. Larghetto. Rondo. Vivace.
Miss Frances Striegel, Harper, Ia.
Awarded diamond medal June, 1891, donated to the college by
Mr. W. W. Kimball.
Organ and orchestra.....Alex. Guilmant
"Première Symphonie," op. 42.
Introduction et allegro.
Pastorale.
Finale.

Louis Falk.

For twenty-two years member of the college faculty.

Violin, Concerto No. 1.....Bruch
(With orchestral accompaniment.)

Allegro moderato.
Adagio.
Finale.

Leon Marx.

Awarded diamond medal June, 1891, donated to the college by
Dr. F. Ziegfeld.

Vocal, Balletta, "Il Guarany".....Gomes
(With orchestral accompaniment.)
Mrs. Alice De Mers Bennis.

Awarded diamond medal June, 1891, donated to the college by
Ferd. W. Peck.

Concerto, A minor, first movement.....Schumann
(With orchestral accompaniment.)
Miss Maude Quivey.

Awarded diamond medal June, 1891, donated to the college by
Gen. Charles Fitz-Simons.

Address.....The Rev. Dr. H. W. Thomas, Chairman Board of Directors
March, "Tannhäuser".....Wagner
Chicago Orchestra.

At the close of his address the Rev. Dr. Thomas called for Dr. Ziegfeld, president of the college, and presented him with a gold medal studded with diamonds.

Mr. A. G. Fowler, president of the Alumni Association, on behalf of the alumni, presented Dr. Ziegfeld a silver laurel wreath tied with the college colors—silver and blue. Following Mrs. Fowler the Rev. Dr. Thomas made a short speech and presented Dr. Ziegfeld with a silver set consisting of 250 pieces, each lined with gold. The top of the case containing the set was a gold plate inscribed as follows:

1867.
DR. AND MRS. F. ZIEGFELD,
From the faculty and friends,
Twenty-fifth anniversary
Chicago Musical College.
1892.

Dr. Ziegfeld responded to the various presentation speeches with a few remarks telling of his appreciation of the tributes.

The following citizens of Chicago were among the donors:

J. J. Badenoch, E. A. Blodgett, G. M. Vanzwoll, Lieut. Col. H. L. Turner, Col. C. R. E. Koch, Capt. Horace Tucker, Alfred Booth, Washington Hesing, John B. Parsons, Henry E. Hertz, Col. L. S. Judd, Capt. E. P. Gleason, Lieut. F. G. Ball, Sheriff J. H. Gilbert, George P. Upton, Clayton Mark, George B. Swift, Joseph Downey, Francis Riddle, Thomas Chalmers, George Halliday, E. H. Wilce, E. A. Robinson, James W. Scott, Alfred Snyderdacker, E. A. Potter, T. K. Edwards, C. H. Magoon, Thomas Parker, Jr., Adam H. Johnson, Melville Clarke, George H. Williams, D. F. Flannery, F. Wight Neuman, O. L. Fox, Gallus Muller.

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Music in Indiana.

ALTHOUGH Indiana cannot boast of immense musical undertakings for the last month it has been well supplied in various localities with that which cheers, invigorates and in some cases intoxicates.

The Ladies' Matinée Musicale has been performing its usual good office at Indianapolis. On December 16 they gave a Beethoven recital, M. Leckner's pupils performing an important part. January 6 they were assisted by Miss Alden, of Terre Haute, in a very fine program, quite modern in its character. February 20 they gave a Weber recital and on February 17 a Schubert recital. The Matinée Musicale has the support of the finest and most enthusiastic musicians in Indianapolis.

The recitals of the Indianapolis School of Music are increasing in number and interest.

Thomas' Orchestra has been to Indianapolis twice this season and will give another concert soon. We trust the concerts will receive additional encouragement and will be kept up from year to year.

The Grinfeld brothers have been here. Max Leckner has a triple quartet of lady's voices that is doing elegant work.

Sternberg gave a recital the first of this month. The festival chorus has begun rehearsals for the annual May festival. Damrosch Orchestra has been engaged.

Miss Leonard, at Moore's Hill College, is creating a great deal of interest, not only with her piano department but also with orchestra and chorus.

Miss Packard, of De Pauw College, New Albany, has engaged Miss Neally Stevens for a concert at that place. She has also had Mr. Perry, De Pauw Quartet and Miss Grace Hiltz. Mr. Perry will also play in "Corydon." Miss Packard is also giving several recitals with her pupils.

Miss Harriet Porter, pupil of Max Leckner, gave a recital with her pupils at Marion, Ind.

At La Porte the famous Austrian Juvenile Band, which has been traveling through the State with great success, gave a concert. Mr. Albert Brook is musical director of the opera house and also has charge of a band of forty members at Michigan City.

Miss Alden, at Terre Haute, has engaged Charles Weber, a fine tenor, of Boston, and also Miss Adele Aus der Ohe and, I think, Miss Neally Stevens.

Logansport and other places I have not heard from. At Laporte they also have had a Swedish concert company.

DE PAUW SCHOOL OF MUSIC.

At the De Pauw School of Music we have had recitals and concerts galore. Musin has been here, Boston Symphony Club, Miss Adele Aus der Ohe, and we will soon be favored with the Detroit Philharmonic Club.

We have sometimes been favored with as many as four concerts and recitals a week. Misses Mathias, Smith and Marshall have given senior recitals; Miss Zella Marshall and Mrs. Willitt junior recitals. Miss Aus der Ohe was assisted by the De Pauw Symphony Orchestra. This orchestra is preparing for the symphony concert.

Prof. Walter Howe Jones, who has lately been engaged, will give a piano lecture recital on March 2 which is being looked forward to with a great deal of interest.

Professor Kelley will give a recital March 7.

The school keeps making additions to the faculty, and is having the most successful term in the history of the school.

The De Pauw Male Quartet is furnishing the States with quartet music in abundance.

The De Pauw Concert Company gave a successful concert in Bloomington, and also O'Dell.

Miss French, the popular harpist, has played at both places, also at Danville and Terre Haute.

Mr. Herbert Webster, who used to be the best soloist at the Church of Heavenly Rest in New York, is building up a fine class. Mrs. Webster has made a decided impression by her mandolin playing.

Miss Fernie, who received a handsome offer from the National Conservatory, has been engaged professor of voice culture for next season. She will study in Europe with Mrs. Von Milde and Randegger during the interval from now till September.

Professor Dahl made a decided hit with her vocal students by bringing out several acts of the opera "Freischütz," by Weber. Nothing has created such genuine interest in her department since her engagement in the school. The tickets were all taken in a very short time, and several were turned away.

The principal parts were taken by Misses Ogden, Grubb, Jordan and Blake, and Professor Jones, Mr. Rous and Mr. Lockwood. The ladies' chorus was headed by Misses Vandyke, Paris, Wilson and Bayse.

Professor Burmeister (sister of Richard Burmeister, the pianist), who is a professor of the school, gave a recital which was worthy of the Burmeister family, and is considered by some to be the best ever given in Musc Hall.

HALLELUJAH.

Omaha (Neb.) News.

FEBRUARY 22, 1898.

SINCE my last letter to THE MUSICAL COURIER was written a multitude of musical events have taken place in Omaha. January 30, under the auspices of the Ladies' Musical Society, Miss Neally Stevens gave a piano recital at the home of Mrs. W. J. Connell. Three large rooms accommodating upward of 300 ladies were thrown together and a program of fourteen numbers was faultlessly rendered.

February 4 a parlor concert in which all the numbers were taken by local singers took place in the beautiful home of Mrs. J. M. Cornish. The proceeds were given to the Woman's Auxiliary of St. Matthias Church.

On Thursday evening, February 11, the Apollo Club gave its second concert in Boyd's New Theatre. It proved to be the event of the season thus far, and was enjoyed by the largest audience that had yet appeared in this beautiful auditorium.

The program was made up of Reinecke's "Enchanted Swans," four or five solo numbers for harp and voice and "Fair Ellen," by Bruch. Mr. William Ludwig, the noted baritone, sang the solos in both concerted numbers and two independent songs. His magnificent voice was heard to excellent advantage in "Wotan's Abschied" (Wagner), and in the "Palms."

Mrs. Murray, of Chicago, played Alvaro's "Fantasia de Concert," for the harp, exquisitely. Omaha audiences have had but little opportunity to hear harp music, therefore it was not to be wondered at that Mrs. Murray who plays exceedingly well, should be twice recalled.

It was pleasing to note a marked improvement in the chorus work of the Ladies' Auxiliary, a fact clearly made manifest in "Enchanted Swans." Altogether the concert may be referred to as the most pleasing yet given by the club. The minor solos were taken by local singers, all of whom were generously applauded. The last concert of the season to be given by this prospering organization will take place May 5, when the oratorio of "Elijah" will be sung.

On Friday evening following the Glee Club entertainment Mr. Ludwig, assisted by the best local musicians, gave a very enjoyable recital in Y. M. C. A. Hall. On Saturday evening in the spacious art gallery and parlors of Mr. G. W. Lininger, Aus der Ohe gave the most delightful in-

strumental entertainment that has been recorded this season in Omaha. Here again the Ladies' Musical Society is to be credited with a merit mark. Concerning the entertainment a local journal said: "It was an ambrosian night for music lovers, one of those treats that art holds out on the end of a spoon; not too much at a time, for we are not accustomed to richness." The program included Beethoven's sonata in C major, op. 53, four gems from Chopin. Liszt's remarkable "Tarantelle di Bravura" and a half dozen other less pretentious numbers.

On Wednesday, the 17th, Scharwenka entertained a large audience in the new Boyd. Whether this gentleman is entitled to rank with the really great pianists or not—probably not—certain it is that on this occasion he played remarkably well. Perhaps the most critical of the audience were those who had so recently been charmed by Aus der Ohe, and as one or two of Scharwenka's numbers were also included in the former's program comparisons naturally followed. I may add that Aus der Ohe is very popular with our people.

In the evening at the Conservatory of Music a very enjoyable reception was given the distinguished pianist, who reciprocated the kindly courtesy by a free use of the piano. This conservatory, now grown to commendable proportions, is controlled by two former pupils of Scharwenka, Misses Cummings and Jones, who are rapidly working their way into favor here and whose school is taking an advanced position among the institutions of Omaha.

Thursday evening the Ariel Lady Quartet, assisted by Mr. John Thomas, humorist, appeared in concert before a large audience in Y. M. C. A. Hall. Enthusiasm developed into rapturous applause as these unassuming yet very effective entertainers proceeded with the program. The ladies were down for five concerted numbers, but sang thirteen. The same generous acknowledgment was extended to Mr. Thomas, whose humorous songs and recitations were "out of sight."

The more advanced pupils of Mrs. J. W. Cotton gave a song recital in the same hall that was worthy of notice, not because of exceptional singing, for those who took part are in the early stage of their study, but because of the very noticeable improvement, both in method and manner, and the encouraging promise of gratifying results later on. Mrs. Cotton is immensely popular with her pupils and is an earnest, capable teacher.

CARAL.

Columbus (Ohio) Letter.

FEBRUARY 20.

IT is either a feast or a famine here in musical matters, but the dish has been served up so bountifully of late that one wonders where it will all end.

The second of the series of concerts by the Arion Club was given on the 8th inst., with the assistance of Miss Esther Butler, soprano; Clara Poole, contralto; Fannie Bloomfield-Zeisler, pianist, and Mr. Francis Fischer Powers, baritone. I have heard the Arions sing better, yet the club is deserving of the highest commendation for the fine manner parts of their work were done at this concert. Their first number—a waltz idyl by Beer—was sung with fine expression and the voices blended well together, but at times the tempo was too slow and the first and second basses were uncertain in their attack. Although local critics have given most favorable notices of the club's rendition of "The Vanished City," by Victor Herbert, it was in my opinion very poorly done. The tenors wandered from the pitch in several places and the quality of tone could have been improved upon.

The club's best work of the evening was in the accompaniments to Mr. Powers' singing in "Thou Art My Dream," by Metzger, and "Loveliest Maid," by Weinzierl. The latter passages were sung with a full round volume of tone and a beautiful background was shown during the solo passages. Mr. Lott's skill in conducting was displayed to fine advantage in these numbers. Mrs. Zeisler played three of Chopin's compositions—nocturne, E major; etude, G flat major, and ballade, G minor, in a manner that showed her superior powers as an artist. Her next number, Liszt's twelfth rhapsody, was substituted for the grand polonaise in E major. Mrs. Zeisler's technical skill as shown in this number would be difficult to surpass, but in the grand fortissimo passages she lacked the physical strength necessary to bring out the grandeur of the composition.

Miss Butler sang an aria from "Lucia," and "Hedge Rose," by Schubert; "Ouvre tes yeux bleus," by Massenet, and Swedish folk song.

Miss Butler has a sweet sympathetic voice which shows high cultivation, but she would be more successful in confining her selections to selections like the latter. She is lacking in power and dramatic intensity necessary for the proper interpretation of operatic arias.

Mrs. Clara Poole's solos were "Love is Like a Bird so Wild," from "Carmen," and gavotte from "Mignon."

It is a pleasure to listen to Mrs. Poole. Her voice is rich, musical and sympathetic and she sings as only the best artists can sing.

Her second solo, "Tours," "Angel at the Window," was full of pathos and most exquisitely rendered.

Mr. Powers at once established himself in the good graces of his audience. His voice is powerful, sweet and highly sympathetic and his singing most artistic.

Much unfavorable comment has been made upon the work of Mr. Edmund H. Mattoon, the accompanist of the evening. None but musicians themselves can appreciate the trying position the accompanist has to fill. Out of thirteen numbers Mr. Mattoon was obliged to accompany eight, and had never seen the music of many of them until the afternoon of the concert, when the numbers were hurriedly rehearsed. Many soloists take much more license with their solos at a concert than at rehearsal, and the accompanist is expected to follow perfectly. Under the circumstances Mr. Mattoon did well and was deserving of more credit than he received.

The sixth concert of the Columbus Orchestra, under the direction of Mr. J. S. Bayer, was given at the Board of Trade Auditorium on the 15th inst. This excellent amateur organization was assisted by Miss Stella McMillin, soprano; Mr. Charles T. Howe and his pupil, Mr. Erwin Schueller, flutists, and Master Charles Ertine, a blind violinist and pupil of Mr. Bayer.

The program consisted of overture "Zampa," Maecagni's beautiful intermezzo; "Danse Turque," by Danies; "Zulu Patrol," by Thiele; larghetto from Beethoven's second symphony overture; "In the Highlands," by Gade; "Chanson sans Paroles," by Tchaikowsky, arranged for string orchestra in a most musicianly manner by Mr. Bayer; "Flirtation Waltz," by Steck, and the "Tannhäuser March." All of these numbers were remarkably well done, when we consider that the orchestra is composed entirely of amateurs, while the overture, "In the Highlands," was exceptionally fine, and played in a manner that would have done credit to professionals. Mr. Bayer is a painstaking and efficient conductor and deserves great praise for bringing the orchestra to such a high state of excellence.

Master Ertine performed David's fourth concerto in a manner that showed the possession of true genius. His tone is sweet, intonation remarkably true and technic good. I understand he has only been studying two years, and if he continues to improve as he has done he will become a great artist before many years. Miss McMillin sang two solos, "Nell," by Thorne, and "A Summer Night," by Goring Thomas, with a well executed violin obligato by Mr. Bayer. Miss McMillin has a beautiful voice, which has been finely cultivated under Mrs. La Grange, but I doubt if her eminent teacher approves of the frequent use of the vibrato which Miss McMillin freely indulges in. A local critic writes of the flute duet as follows:

"The flute duet, andante and rondo, by Doppler, performed by Mr.

Charles T. Howe, and his talented pupil, Mr. Erwin W. Schueller, was given in a manner creditable to such artists. Mr. Howe's ability as a flutist is well recognized, but Mr. Schueller's work was a surprise to everybody and reflects great credit upon himself and his teacher. An encore being insisted upon they repeated the rondo."

Mr. Charles T. Howe's second annual pupils' recital was given at Wells Post Hall on the 17th inst.

A number of musical novelties were produced, including a movement from one of Kuhlau's trios for flutes, adagio and presto for two flutes and clarinet by Beethoven, a quartet by Lange for two flutes, clarinet and bassoon, and a solo by Miss Mary Ellsworth, which has been criticized most favorably.

Mr. Howe was assisted by the O. S. U. Glee Club and Messrs. Duffy, Palmer and Davis, respectively bassoon, clarinet and cello. Seven pupils appeared in well rendered solos, duets and trios, and all were enthusiastically received, especially Mr. Charles Donnell, of Franklin, Ind., and Master Fred Stanwood, a talented little fellow of eleven summers, who played well in spite of an accident in the afternoon that caused a severe swelling of the cheek. Mrs. Howe's work as accompanist has been most favorably commented upon.

Händel's "Messiah" was given to a packed audience at Indiana Presbyterian Church on the 11th inst.

The oratorio was sung by a chorus of over 300 voices under the direction of Mr. Julius Bierck.

The soloists were Miss Ethel Chamberlin, soprano, of Cincinnati; Miss Ida Smith, contralto; Mr. David Davis, tenor, from Cincinnati, and Mr. Mitchelson Porteus, of Chicago, bass.

I was not present to judge for myself, but local critics are unanimous in the opinion that Miss Ida Smith, of Cincinnati, carried off the honors of the evening.

The other three soloists were said to lack the necessary power requisite for a good rendition of their parts.

[Without better soloists and an orchestra no organization can successfully produce "The Messiah."

Our highly gifted piano artist Mr. Hans von Schiller recently gave two recitals in Cincinnati that created the greatest enthusiasm from the severe critics and musicians of that musical city.

Mr. Von Schiller's skill, versatility and powers of memory are only equaled by the greatest artists. His programs consisted of standard works by Brahms, Henselt, Schumann, Chopin (the F minor concerto); sonata, op. 3, by Beethoven; rhapsodie No. 11 by Liszt, and other great compositions. A local critic writes: "His conception is devoid of eccentricities that many virtuosi affect, or mayhap fall into through repeated performances of the same work. His tone, technic and touch were all that could be desired."

The Ohio State University Orchestra of twenty-five performers, under the direction of Mr. Charles T. Howe, will give a concert on March 1 at the King Edward Church. Miss Maude Cockins, violin, and Mr. Schueller, flutist, will be the soloists, with Mrs. Chas. T. Howe, pianist.

The O. S. U. Orchestra and Glee Club will combine and give a grand concert about March 11 under Mr. Howe's direction. The concert will be given at the University Lecture Hall.

Berlioz's "Faust"—Paderewski—Patti in Chicago—Symphonies Diluted with "Pops."

ON February 16 I hid me as a genuine wageworker to the second night of "The Damnation of Faust." A mighty swell audience that for a working men and women's concert! Plenty of dress coats, nobby bonnets and pearl opera glasses. Now, I looked around for a real workman—but blessed is the country where diamond studs and tiles are indulged in by a thousand workmen. The Apollo Club numbered, as nearly as I could count them (the members), 137 sopranos, 135 altos, 65 tenors and 91 basses. At the "wages" concert there were seventy-five empty seats in the chorus. This is, I believe, against the rules of the society. All should attend the second night. When we have only two representative vocal chorals of any consequence thus far this season the work should be perfect. "The Messiah" is child's play to a well trained body which has sung the work over and over again. The tone of the chorus was not large for 418 voices and in some instances far from steady, the scene in "Auerbach's" cellar being very poorly sung by the male choir more particularly.

The best work was done in the "Amen" chorus. In this the chorus showed its true metal. In the "Easter Hymn" the tenors had a strident, forced quality of tone, and in the drinking song the rollicking spirit was not well caught. The chorus of sylphs and gnomes, on the other hand, was most beautifully and tenderly sung, and some exquisite tone shading characterized the whole scene of "Faust's" vision. The male chorus was throughout weak and the entries not over confident. The first performance of this work by the Apollo Club was on February 23, 1891 (Thomas), this being the seventh production in Chicago by the Apollos.

Miss Ida Klein was the "Marguerite," but failed to make a success of the "King of Thule" ballad. She did much better in the tenth symphony, in "Ocean, thou mighty monster." Otherwise she succeeded in vesting her rôle with interest, more of a peculiarly technical character. Mr. Wm. Ludwig failed to invest the "Rat in the Cellar" and the "Flea" burlesque ballads with one particle of the diablerie essential to their success. Since his great successes were made with the late National Opera Company his upper tones have become coarse and unsympathetic; otherwise his vocalization was as it ever was—excellent.

After a lull that has been written of the rebirth of Italo Campanini's voice much was anticipated of his "Faust," but his voice on this occasion, although pleasing and showing artful management, was decidedly weak and did not reach the back part of the Auditorium with sufficient distinctness to be heard. He also sang with a lack of expression and conception really most unexpected.

The orchestra was superb, and all the usual successes were scored, viz., in the march, "Dance of the Sylphs" and "Will o' the Wisp." Mr. Thomas conducted the performance in an unusually calm and unimpassioned manner. This work was, if I mistake not, performed for the first time in America by the New York Oratorio Society under Dr. Damrosch. Paderewski's three recitals on Tuesday evening, 16th; Thursday afternoon, 18th, and Saturday afternoon, 20th, drew large houses in Central Music Hall, the Saturday matinee being jammed to the doors. His best work was in the "Fantasia Chromatica e Fuga," Bach, and the "Symphonic Etudes" of Schumann. The delicious tone colorings in the fantasia were beyond compare. His most commendable repose, wonderful in the heavier passages, reminds one of Tausig, who also possessed this feature in such a degree of perfection.

The Beethoven sonatas, op. 53 and op. 109, were beautiful in tone coloring, but it was a dreamy, Chopinized Beethoven, not the giant as given us by Rubinstein. The "Octave" polonaise of Chopin was the most imperfect of the eminent Jan's interpretations. It was blurred and harshly discordant. His own pretty menuetto he made well nigh unrecognizable by strange and bizarre reading not to be dreamt of in the printed piece. Mind you, I am no stickler for a dry, pedantic reading of Beethoven, as is so commonly given us, but the erratic manner in which the rondo of op. 53 was played and the most startling and unorthodox innovations in op. 110 and in the Haydn F minor variations—substituted most wisely for those abominable Händel variations—seem to be far from the pure and unadulter-

ated symmetry of the originals. I heard a well-known musician say: "A man of such superlative ability can do such things and take such liberties, and all is done in a pleasing manner." Of the Schumann delicatessen, "Warum," "Des Abends," "Vogel's Prophet," I heard a well-known critic ejaculate: "Too creamy for me!"

Many of the artist's piano and ppp. effects remind one of the embryo Josef of fifteen years ago. They are so delicate and zephyr like that they are completely lost. His Chopin is more virile than that of Pachmann, and then he does not stick out his tongue and talk Volapük at his audience. I would further add that his twelfth rhapsody, Liszt, was very indifferently played. It was, in fact, hurried and uncertain. The opinion in Chicago is that Paderewski is an artistic nature of startling originality, prone to take equally startling liberties, but he is always popular in doing the same, and may be the grand old classics will perform have to submit to the spirit of modernizing and of the impressing of the artist's individuality over that of the composer. He has been an immense success in Chicago and will draw greater audiences to his four recitals in the early part of March.

The management of the Central Music Hall would do well to prohibit walking around during the recitals and to instruct its ushers not to carry on spirited conversations during adagios.

I have merely endeavored to indicate some of the startling peculiarities of the artist's conceptions. His marvelous power of singing on the piano, his prismatic shades and mezzotints, his ponderous tone, produced without effort, his perfect ease and his equally imperturbable good nature are taken as a matter of course.

In the audience I noticed A. A. Stanley, of Ann Arbor; John Gray, of Bloomington Wesleyan, and a dozen other well-known outsiders.

Patti, who seems to have slept a Rip Van Winkle sleep, in that nothing new has been written to her mind—during the last forty years, has given four concerts. In the papers the customary gush has been hashed up, crowded houses, the same antique mincing, the thrice six ammazata chestnuts have been roasted, the same encores, the same old Arditi. "The same old (artistic) —." A local critic wrote: "When that old war horse, 'Bel raggio,' was trotted out he balked." All artistic Solons alike acknowledge that her voice is but a shadow of what it was, that she resorts to every subterfuge to conceal the fact *in vana*. She has carried away a "Solomon's mine" of shekels and left us artistically poorer—oh, far, far poorer than before.

The Bendix Quartet played Ch. Sinding's piano quintet on Thursday evening, February 18.

There has been some grumbling because Thomas has interlarded "popular" programs between legitimate symphony concerts. Some uphold that, as they subscribed for the very highest class of music, these should not be imposed upon them. They should not complain, however, of a "Pop" containing "Bal Costumé" (second suite), "Ride of the Valkyries," Vorspel, "Lohengrin," "Rouet d'Omphale" and "Adelaide." Pretty fair "Pop" that!

I am sorry to say that the audiences at the last "symphonies" have been somewhat slim. That can be accounted for by the fact that Patti and Paderewski have exhausted the concert goers.

Eugen d'Albert is booked for two recitals at Central Music Hall March 24 and 26.

Great more that of Chicago entertaining the Congressional party; they will quite possibly now secure that appropriation!

TOPICS OF THE WEEK.

L. road being now rapidly pushed. Necessity of elevating railroad tracks.

Water transportation to the fair grounds to be made quasi a monopoly by the inclination to give that plum to one company.

Marvelous energy of Dr. W. R. Harper, Ph. D., and the colossal plans of the Chicago University, even now close upon 1,000 students on the books even before the building is up.

The veto upon sky scrapers.

We will soon have the treasures of the "Calvary" Library within our walls.

Necessity of more rapid growth of the "Newberry" Library.

Chicago College twenty-fifth anniversary in the Auditorium.

Adelina sang for the first time in Chicago April 21, 1883. Appended find program of that event (from Chicago "News"):

OLE BULL'S FAREWELL CONCERT IN AMERICA.

Ole Bull begs leave to inform his friends and the public in general that before retiring from his artistic career he will visit some of the Western cities, where he has met on his former tour with such a cordial reception. The first grand concert of Ole Bull in Chicago will take place on

THURSDAY EVENING, APRIL 21,

on which occasion Signorina Adelina Patti, the musical phenomenon, will make her first appearance in this city.

PROGRAM FOR OLE BULL'S GRAND CONCERT.

PART I.

1. Overture from Rossini's grand opera of "Guillaume Tell," performed by M. Strakosch.

2. Madame Sontag's celebrated cavatina from "Liada di Chamouni"—"I Luce di Quest Anima"—sung by Signorina Adelina Patti.

3. "The Mother's Prayer," a fantasia religioso, composed and executed by Ole Bull.

4. "Alti non giunge," the celebrated rondo finale from "La Sonnambula," sung by Signorina Adelina Patti.

5. Paganini's famous "Witch Dance," performed by Ole Bull.

PART II.

1. "The Banjo," a new capriccio caractéristique, composed and performed by Maurice Strakosch.

2. "Comin' Thro' the Rye," the favorite Scotch ballad, sung by Signorina Adelina Patti.

3. Grand national fantasia for the violin alone, performed by Ole Bull.

4. Jenny Lind's "Echo Song," sung by Signorina Adelina Patti.

5. "The Carnival of Venice," by Ole Bull.

INTERNAL ARRANGEMENTS.

The price of tickets of admission has been fixed as follows: \$2 and \$1. The sale of the \$2 tickets of admission will commence on Wednesday, the 20th, at 11 o'clock A. M., at the Tremont House. The \$1 and the remaining \$2 tickets will be sold on Thursday, the day of the concert.

With every admission ticket will be given a certificate bearing the numbers corresponding to it in every seat. The certificate has to remain in the hands of the original holders and establishes the ownership of the seat. On the evening of the concert there will be in attendance a number of ushers, wearing rosettes, whose duty it shall be to show visitors to their respective seats.

Doors open at 7. Concert to commence at 8 o'clock.

M. STRAKOSCH, Director and Conductor.

It was held in a hall or dancing room on the second floor of the Tremont House, which house was burned in the great fire, and the entrance to which hall was on Lake street by quite a narrow stairway. Here is an editorial from "Democrat Free Press":

OLE BULL'S CONCERTS.

The sale of tickets for Ole Bull's first concert came off yesterday and the rush to obtain seats furnishes a sufficient test of the high estimation in which the great artist is held by our citizens. We doubt not that he will be greeted this evening by as large an audience as Tremont Hall can possibly accommodate. Indeed we are sorry that we have not a hall in the

city capable of holding twice as many, so that fewer might be disappointed.

Ole Bull will be admirably sustained by Strakosch, whose reputation among our citizens would of itself draw out a crowded house, and also by little Patti, the far famed musical prodigy, who, it is said, utters notes of liquid sweetness, the like of which were never before heard.

We are assured that the proceeds of these concerts are to be devoted to the purpose of establishing schools and churches in Ole Bull's colony in Pennsylvania.

All the persons who took part with Patti in that concert are now dead. The director, Mr. Maurice Strakosch, married her sister. He was a gentleman in the highest sense of the term. I knew both him and his brother, Max Strakosch. They were associated in the enterprise of bringing before the public some of the finest artists in the world. Those who traveled under their management included Louis M. Gottschalk, Mrs. Parodi, Parepa-Rosa, Marie Rose, Carlotta and Adelina Patti, Karl Fornes, Pasquale, Brignoli, Italo Campanini, Pauline Lucca, Therese Tietjens, Christine Nilsson and Marietta Albani.

Probably the story of Ole Bull's first and determining success is known to but few. His experiences in Paris and other art centres were depressing in the extreme. In reality faith in himself, hope, struggling despondency, death almost, then rescue and success is the brief story. His really great success was, however, first made in Bologna, Italy. Malibran and De Beriot were to appear together at a concert, but at the last moment Malibran declined to sing on account of indisposition, and De Beriot claimed that he was suffering from a sprained thumb. Ole Bull was hastily sought out, and although he had retired for the night hurried to the theatre. Wearing and closing his eyes, he played with such ecstasy of feeling that he not only captivated his audience, but firmly established his reputation as a violinist.

More anon from our Chicago scribe,

W. WAUGH LAUDER.

Kingston Concerts.

KINGSTON, N. Y., February 25, 1892.

THE second concert of the Kingston Philharmonic Society for the season at the Academy of Music last night was the musical and social event of the month. The Philharmonic people have succeeded in enlisting the good-will of the best people in the place, and the honor is well deserved. Most of the leading citizens and society people are enrolled in its list of membership. While this of itself affords no criterion for accurate scientific judgment as to musical or artistic efficiency, it does show that the society is deemed worthy of support for some very good reason at least.

This concert was attended by the same brilliant audience which assembled to greet the singers at the opening of the season in December last. The house was nicely filled with a dignified assemblage—a shade too dignified perhaps. The average Kingston audience on such occasions is not easily warmed into outward manifestation of enthusiasm or emotion, and this has often led to a charge of inappreciation. Still there were instances of generous applause at this concert. With a single exception the choral selections were more judicious than those of the December program, the "Night" of Rheinberger; "Thanks be to God, from 'Elijah';" "Lullaby," by Brahms, and a new "Sanctus" by Mr. Chapman being well chosen. The chorus was materially decimated by grip, and suffered from weakness in consequence, especially in the male parts, notably in the bass. This disturbed the proper harmonic balance and precluded the best results. But for all that the numbers were well received and showed the result of care on the part of Mr. Chapman, the conductor, in the rehearsal room.

Mrs. John H. Schreiber, of this city, was the soprano. She is now a pupil of Mrs. Fursch-Madi and has devoted considerable time and money to the culture of her voice, which has an oratorio quality. She sang the "Queen of Sheba" aria, "Springtime," by Cowen, and Eckert's "Spanish Song," eliciting rounds of applause and a shower of handsome floral tributes. It was pleasant to see a singer so warmly greeted in her own town. Mrs. Schreiber will sing at the next concert of the Mozart Club at Chickering Hall.

Mr. Jacques Friedberger was the solo pianist, and he handled his excellent Chickering grand in a masterly manner, although he poorly judged his audience in choosing his numbers. Tausig and Liszt were the authors.

A long classic piano number without orchestra is rarely, if ever, acceptable in a mixed audience. But Mr. Friedberger was applauded for his very successful contention with great technical difficulty, and the piano responded to his touch beautifully. In his encore bit he also drew a delicate picture in light and shade.

Mr. James H. Griffith was the basso. His low tones are rich and round and his numbers were well received, but, like so many of our bassos, his enunciation is susceptible of improvement.

The tenor was Mr. John Fulton, who has sung here before. He is an efficient vocalist in his way and was heartily received, as usual.

The next concert of the Philharmonic will be on May 18. This is to be the grand climax of the season. Parker's "Redemption Hymn" is now in rehearsal. Miss Christine Nilsson, the great Chicago contralto, and the Mozart Symphony Club are among the outside engagements.

Mrs. De Roode Rice, the pianist and descriptive lecturer, has just ended a pleasant and instructive series of piano recitals here. They were given in a small private house in John street and were listened to by a very limited audience, the instrument being a parlor grand only.

ALLGREGO.

Philadelphia Correspondence.

PHILADELPHIA, February 20, 1892.

THE Abbey-Grau company gave two performances here this week and were liberally patronized. Gluck's "Orfeo" and Mascagni's "Cavalleria Rusticana" made up a double bill for Tuesday evening. In "Orfeo" Giulia Ravogli, despite various defects in voice and style, succeeded in arousing the audience to considerable enthusiasm. The performance of "Cavalleria Rusticana" was in many respects inferior to the first American production here by Gustav Hinrichs. Mrs. Eames-Storey was an excellent "Santuzza," but the remaining members of the cast, together with the orchestra, were in no way remarkable.

The performance of "Mignon" on Thursday evening left much to be desired.

Marie Van Zandt, who made her Philadelphia debut upon this occasion, was warmly received. Scaldi met with a veritable ovation upon her appearance—but where is her voice?

Montariol, Vinche, Pettigiani, Vachetti and Carbone completed a rather mediocre cast.

At Charles H. Jarvis' fourth soirée he was assisted by William Stoll, Jr., violinist, and Rudolph Hennig, cellist. Numbers by Bach, Hummel, Mendelssohn, Raff, Rubinstein, Schumann, Herbert and Popper made up an attractive program.

The coming week should prove one of great interest to Philadelphia music lovers.

The Young Männerchor will celebrate their fortieth anniversary by a two days' festival at the Academy of Music under the direction of Gustav Hinrichs. A combined chorus of 200 voices, consisting of the Arion Society of New York, the Orpheus of Buffalo, the Arion of Brooklyn, the Liederkreis of Baltimore and the various local singing societies, the

New York Symphony Orchestra, Constantin Sternberg, Emil Fischer, Mr. Ritter-Goetze, Emma Suetke and Max Friedman will participate.

Maurits Leeftinck's next concert will have an added interest from the presence of Phillip Scharwenka and a program made up wholly from his works. A. H.

Atlanta Correspondence.

ON last Wednesday Xaver Scharwenka, the distinguished Polish pianist, gave a piano recital in De Giv'e's Opera House, in the presence of a highly appreciative audience. Throughout a lengthy program he maintained the high reputation with which he came to Atlanta. It is seldom that our music lovers are privileged to enjoy so thoroughly an artistic performance, and there will be slight dissent from the statement that Mr. Scharwenka is entitled to be placed in the front rank of piano virtuosos.

The following was the program:

Pantaisie, op. 49.....	Chopin
Impromptu and March.....	Schubert
Nachstück.....	Schumann
Valse, op. 42.....	Chopin
Sonata, op. 57, F minor.....	Beethoven
Legend, op. 5, No. 1.....	
Novellette, op. 22.....	Xaver Scharwenka
Valse Caprice, op. 31.....	
Ricordanza.....	Liszt
"Tell" overture (d'après Rossini).....	

Wm. C. Rehm, our favorite pianist and teacher, announces a pupil's piano recital to be given at the Washington Seminary about the beginning of March. Mr. Rehm also intends giving a concert at De Giv'e's Opera House about March 25, at which he will have the assistance of the popular young violinist, Natorp Blumenfeld, and some well-known and accomplished vocalist.

FRIEHTTO.

Syracuse Music.

SYRACUSE, N. Y., February 19, 1892.

THIS has been an unusually lively week in musical circles, and there has been enough variety to satisfy almost all shades of taste.

On Tuesday evening the Bostonians presented De Koven's "Robin Hood," which was repeated at a matinee on Wednesday afternoon, and in the evening "Dorothy" was given. All three performances drew immense houses. It has always been a mystery upon what the popularity of the Bostonians was based, for, with the exception of Jessie Bartlett Davis, there is not one real artist in the company, and she unfortunately was unable to appear until Wednesday evening.

Her place as "Allen-a-Dale" was filled by Miss Finlayson, a lady with a fair voice and good stage presence, but on the whole many degrees below the artistic stature of Miss Davis.

The other new comers are Camille d'Arville and Miss Hamilton.

The former, in the part of "Maid Marian," scored a decided hit, notwithstanding a distressing habit of singing just enough off the pitch to be annoying; but she acts with vim and chic, and being possessed of a handsome face and figure such a trifling matter as singing out of tune does not operate against her—at least not with our audiences.

The male members of the company show a little more wear than last year, but being popular socially this too is overlooked.

But after criticizing the principals for their individual work it is but just to say that the general ensemble is excellent, and in the matter of stage setting and attention to minor details there remains very little to be desired.

On Wednesday afternoon Prof. George A. Parker gave an organ recital at Crouse College Hall, assisted by Conrad L. Becker, violinist.

Mr. Parker was at his best and deserves the highest praise for his selection of the program, no less than for his admirable playing. It is doubtful if the difficult Thiele number ever received a finer interpretation here than at the hands of Mr. Parker, and the audience was not slow to acknowledge it. Other numbers worthy of especial mention were the sonata in E minor by Ritter and "Marche Funèbre et Chant Séraphique" by Guilmant.

Mr. Becker's numbers were exceeding commonplace and hardly worthy of this young artist's abilities.

The program follows:

Sonata in E minor, op. 10.....	A. G. Ritter
Prrière, from the oratorio of "Noel".....	Saint-Saëns
Intermezzo from the opera "Cavalleria Rusticana".....	Mascagni
"Abend Gebet".....	Reinecke

Mr. Conrad Louis Becker.

Introduction and triple fugue in E major..... Goetschius

Communio in A minor, op. 28, No. 2..... Batiste

Theme, variations and finale in A flat..... Thiele

Violin solo, Mazurka de Concert..... Musin

Mr. Becker.

"Marche Funèbre et Chant Séraphique"..... Guilmant

Toccata in G..... Dubois

Last evening the Beethoven String Quartet, of New York, paid us another visit and presented the following delightful program:

Quartet, op. 74, No. 3, in G minor.....	Haydn
Serenade.....	Leo Stern
"Ancient and Modern," for violin.....	Peterson
"Proposal and the Mill".....	Raff

(From "Die Schöne Müllerin.")

Capriccio Hongroise, for 'cello.....	Mueller-Berghaus
Quartet, op. 17, in F major.....	Rubinstein

Their playing satisfied the most critically disposed; in fact criticism is totally disarmed, for it is impossible to imagine more refined playing. There is a unanimity of artistic expression, as though governed by one guiding mind, and while each instrument comes in for its proper notice at no time is any one of them unduly prominent.

The Beethovens have so captivated a certain portion of our musical public that a third concert is being freely advocated.

PIZZARRO.

SYRACUSE, N. Y., February 26, 1892.

A VERY lenient and indiscriminate audience gathered at the Wieting Opera House last night to listen to the maiden effort of the Syracuse Symphony Society Orchestra, an amateur organization recently formed.

It would be as unfair on the one hand to censure the work of this band of youthful musicians as to praise it would be ridiculous on the other.

The fact that it has become possible to get an orchestra of thirty-five players together in this town at all speaks volumes for the great progress made in musical art in the past five or ten years, and as the society contains some good material it should be encouraged to the end that with judicious weeding out and adding to a really good orchestra may eventually be built up and maintained.

The soloists were Mr. Conrad L. Becker, violinist, and Mr. Thomas Impett, of Troy, tenor.

Mr. Becker played Wieniawski's "Légende" and Sarasate's "Zigeu-

newise." The latter Mr. Becker has played very recently, and the fact that it is similar in style to the first named should have prompted him to make a different selection. By these constant repetitions Mr. Becker gives the impression that his repertoire is limited.

Mr. Impett was formerly of this city, going from here to Troy. He is said to be the highest salaried tenor in the State, receiving for his services in church \$2,800 per annum. His friends turned out en masse last night, but many of them would doubtless have preferred to remain at home could they have foreseen what terrible ravages time had worked on his voice.

Mr. Impett was endowed with a beautiful voice, which he failed to cultivate in time, and now that nature is taking its course there is no art to hide the evidence of decay. Mr. Impett never sang artistically, but he had a certain agreeable style gained by careful observation and could sing an English ballad in a very pleasing manner, but anything of a broader nature was always beyond him.

Yet Mr. Impett has had many remunerative concert and oratorio engagements, albeit they have been for the most part in provincial localities, where falsetto passes for mezzo voice and where the distinction between a "sweet voice" and an artist is not very finely drawn. Fortunately the country is fast becoming educated to an understanding and appreciation of musical art, and the day is approaching when frauds and quacks in the musical profession will, like political hucksters, have to go. PIZZARO.

Dayton (Ohio) Music.

THE Ladies' Choral Society, under the direction of Mr. Harry Brown Turpin, made its first appearance this season on the evening of February 12, in the Main Street Lutheran Church. Pergolesi's "Stabat Mater" was given, with the organ accompaniment well played by Mr. Douglass Phair.

The chorus of about fifty voices and the soloists—Mrs. Bimm, soprano; Miss Marot and Mrs. Gebhart, alto—did well, barring the pronunciation of one of the ladies, all her vowels having the color of the sound made by blowing into an empty bottle. I believe it is what is understood here as being the Italian method—none genuine unless name is blown in the bottle. The effect is something like this: Oodoo, mookoo, tooboo, zootoo, looloo, etc., and is quite interesting and amusing.

The performance was attended by an audience or congregation which filled the church, standing room being at a premium. There was no charge for admittance, but, according to the announcement on the program, "Baskets will be placed in the rear of the church" to receive contributions to cover the expense of the entertainment, the possible surplus to go to the Deaconess Hospital.

It would be interesting, by way of digression, to inquire what good the baskets would do "in the rear of the church."

Mr. Brown Harry Turpin distinguished himself as director, the chorus following his timekeeping (beats is such a suggestive word) with promptness. The second part of the program contained six very miscellaneous numbers which completely spoiled the good impression made by the "Stabat Mater." The tenor voice of Mr. Webb, however, deserves mention for its agreeable quality and clear enunciation of text.

It would be unjust to the ladies to omit mentioning how sweet they looked. Some were in solid green, others fiery red, still others in modest white and sedate black, some in variegated hues too numerous to mention, a few in pink tinted arms and necks, but all looked lovely, and they all sang in Italian—no! beg pardon! it was Latin, real, genuine, truly Latin, not the kind attributed to the product so recently unembargoed by our friends across the water.

A very interesting chamber concert was given by Professor Marsteller and his string quartet, assisted by Miss Marot and Miss Andrews, at the latter's studio (beautifully decorated) for the benefit of the W. C. A., February 16. Beethoven's piano and violin sonata, op. 33; Bruch's concerto No. 1, Saint-Saëns' aria from "Samson" and a Mozart quartet in C major formed the very excellent program. Miss Andrews played the piano parts very well, but should have had the piano lid at least partly raised. The sonata sounded thin and, though the rooms are not large, lacked resonance.

Professor Marsteller is always listened to with pleasure, even though he did not play with his usual vim on this occasion. A repetition of the Bruch concerto after a majority of the audience had departed proved much more effective with the piano lid raised.

Miss Marot sang exceptionally well and responded to an encore with a pretty little trifle.

The quartet played by Professor Marsteller, Miss Freeman, Miss Stivers and Mr. Sigler was very much enjoyed. Careful rehearsing, notwithstanding the very uneven abilities of the players, brought about a very fair ensemble.

The audience which filled the rooms were very much pleased with the music and a neat sum was realized for the W. C. A.

Detroit Items.

DETROIT, Mich., February 23, 1903.

ANOTHER month of musical events has passed and musical attractions have been so numerous as to please *tout le monde*. Among the principal and noteworthy entertainments were the Remenyi Concert Company at the Detroit Rink, which attracted one of the largest audiences that has been present at any of the Star Course entertainments. Remenyi was the drawing card and was enthusiastically received, having to respond to encores after each number.

The second entertainment given in the Detroit Rink was for the People's Course. The musical programs of the series are under the management of Prof. Charles Stevens, our popular tenor and chorus director. For this occasion an illustrated lecture by Dr. H. C. Wyman on the subject "The House We Live In" was listened to with interest, and the musical program which preceded was one of the best and varied of the series. The numbers were as follows: Symphonie Concertante, for two violins, op. 33, Alard, played by the accomplished little daughters of Professor Vet, Blanche and Cora; recitation by Prof. Will Cowper; vocal, "The Star," by Faure, Miss Sadie Carr; violin solo, Mazurka de Concert, Musin, Blanche O. Vet; vocal, "The Day Dream," Strelitzki, Miss S. Carr, with violin obligato by Professor Vet. After the violin solo, Mazurka de Concert, Blanche Vet received a perfect ovation from the 5,000 people assembled in the rink, and the persistent applause could not be subdued until one encore was given, which was a selection on the piano, Staccato Caprice, by Max Vogrich.

The Tuesday Musicals gave a real treat to their patrons by engaging Mr. Max Heinrich, who gave a song recital which was much appreciated by a large and fashionable audience. On the 16th a very fine program was rendered by members of the club. The pianists on this occasion were Mendames Carpenter, W. Gray, Smith, Dow, Sibley, Delano, A. Andrus. The vocalists were Miss Doeltz, Miss B. Stridron and Misses Robinson, Andrus and Gilmore.

The club has made arrangements for the appearance of the celebrated pianist d'Albert.

The Philharmonic Club gave their fourth concert at Philharmonic Hall. The following numbers were played: Anton Dvorák, quartet in E major, op. 80, and Mozart quartet in F major, No. 9.

The Vet Musical Academy gave a matinee musicale at Schwankovsky's Music Hall. A varied and choice program was rendered by the piano, violin and vocal pupils of this institution.

The Grünfeld brothers gave two concerts at Schwankovsky's Music

Hall, which were well attended. These two artists have been engaged to appear again in the next concert given by the Detroit Musical Society.

The Harmonic Society (German) gave an excellent performance of Flotow's "Martha" before an audience which completely filled Harmonic Hall. Mrs. Bertha Yunk as "Lady Harriet Dunham" and Miss Fleisher as "Nancy" played their parts with such life and spirit as to win much praise. Messrs. A. Dierkes and Robert Suvert as "Lionel" and "Slankett" did their allotments very well. The orchestral work under Prof. Wm. Yunk was excellent and further better than many opera companies which are on the road.

The fifteenth concert of the Ruterpe Club, under the able direction of Prof. Edw. T. Remick, gave a splendid program at the Y. M. C. A. Hall. Miss Jennie Stoddard, contralto; Miss E. Carr, child soprano, and Alfred Hoffmann, cellist, assisted. The chorus showed by their execution the skillful training of Professor Remick.

Prof. F. Apel gave an instructive piano recital at Schwankovsky's Hall. The program contained selections of ancient and modern works.

A well attended concert was the one given by a team of three excellent musicians, Harold Jarvis, tenor; Arthur Depew, pianist, and Frederick Mills, violinist. These gentlemen are new comers in Detroit, and they are doing excellent work. The program was much applauded.

TOSTO.

Young People's Concert.

THE fourth young people's concert took place last Monday afternoon at the new Music Hall, Mr. Walter Damrosch conductor. The program was as follows:

Overture, "Pi gal's Cave" Mendelssohn
Norwegian melody, "Spring" Grieg
"Dance of the Blessed Spirits" Gluck
Toccata and fugue Bach-Tausig
Mr. Courtlandt Palmer.
Andante from fifth symphony Beethoven
Introduction to Act III, "Lohengrin" Wagner
Turkish march, from "The Ruins of Athens" Beethoven
"Chanson sans Paroles" Saint-Saëns
Staccato etude Rubinstein
Mr. Courtlandt Palmer.

Waltz, "Morgenblüthe" Strauss
Mr. Courtlandt Palmer, who was a pupil of Mr. Ferdinand Sinzig before he went to Paris to study, is a young man of twenty decidedly of pianistic talent. He has not yet matured musically, but with his technical equipment and evident ambition there is no reason why he should not in time push his way to the foremost rank of American born pianists. Mr. Palmer was at his best last Monday in the Rubinstein etude, in which he displayed a very light wrist and some carefully studied effects in shading. At present he is in that transition period 'twixt incipient virtuosity and artistic fulfillment, but there is no doubt about his musical future.

A Reply.

SYRACUSE, February 4, 1903.

Editors Musical Courier:

YOUR issue of January 27 contained an article on "Syracuse Music," by a certain "Pizarro," which was unfortunately so remote from being a fair and musicianly criticism, in fact so unjust a misrepresentation of the occasion in question, that it did not merit a place in your most excellent journal; wherefore I am certain you will allow me to make a few general defensive statements. Had the writer of that article signed his true name I might have been able to judge whether his standing in musical art entitles him to the expression of any opinion whatever about a musical faculty of such thorough artistic education and acknowledged eminence as that with which I have considered it a pleasure to be connected. I might then have judged to what degree his article was prompted by ignorance or by deliberate and wilful malice. As it is, though ignoring the unknown writer, the high reputation and wide circulation of your journal render it imperative to state that this article, which your readers would naturally accept as an accurate account of the faculty concert given in Crouse Music Hall on January 19, is to us and all acquainted with the truth an obviously intentional misrepresentation.

Your correspondent speaks with a "censure that cannot be too severe" (in his opinion) of the program of the concert, in which he fails to find that almost rigidly classical dignity which usually distinguishes our choice of compositions. And yet he must have known, just as well as we and the public, that this program had been selected for an occasion when, contrary to our usual custom, an admission fee was to be charged, and therefore was made more with a view to attracting than educating our public. Had the program appeared in your columns, I question, even under these circumstances, whether any really intelligent critic would have detected a single weakness worthy of mention. "Pizarro" would have your readers infer that it was a trashy, amateurish affair, against which some of the composers represented on the program (Hesse, Haydn, Liszt, Wagner, Chopin, Gounod, Rubinstein) would doubtless strongly protest.

My word against that of "Pizarro" (whoever he may be); it was an excellent program and excellently rendered. And of this fact our large audience (our audiences are always large, whether music "has been scarce in the city" or not) seemed to be fully convinced, judging from their hearty recognition of the various numbers. And our audience is, in very truth, as your writer declares, discriminating, thanks to the ever active, ever increasing and ever refining influence exerted by the musical depart-

ment of the Fine Arts College, Syracuse University. By giving a place to these few lines you will be correcting an inaccurate account and serving

Yours very faithfully,
PERCY GOETSCHUIS,
Professor of Music, History, Theory, Composition
and Piano, Syracuse University.

Musical Items.

Pachmann Not to Play.—Pachmann, the pianist, will not play in Chicago March 9, other arrangements having been made.

Miss Aus der Ohe Sails.—Miss Adele Aus der Ohe, the pianist, left for Germany yesterday on the Trave. She will spend her well earned summer vacation in Berlin, Bayreuth and Switzerland and intends to return to this country in September next.

Gossip at the Opera House.—As THE MUSICAL COURIER goes to press there is a rumor that a meeting of the board of directors of the Metropolitan Opera House was held and that a proposition from Messrs. Abbey and Grau had been favorably received.

At last Monday night's performance of "Faust" (a remarkable one in many respects) the organ in the cathedral scene refused to respond to the organist's efforts, and there was a *mauvais quart d'heure* until Conductor Vianesi, with his intellectual visage a radiant carmine, hurried to the organ and pulled out the motor strap, which the organist, Mr. Americo Gori, had entirely forgotten. After that all was smooth sailing and the scene was sung by Edouard de Reszke (one of the greatest basses this generation has listened to) and Emma Eames in the most dramatic fashion.

Miss Cecile Schiller.—This young artist will, after several years spent in Berlin under Xaver Scharwenka, make her rentrée Sunday evening, March 13, at the new Music Hall with the Damrosch Orchestra. Miss Schiller, who it may be remembered was a Neupert pupil, will play on this occasion Beethoven's G major concerto.

Jeanne Franko Plays.—Jeanne Franko, the violin virtuoso, will play the following concerts in March: 5th inst., at the West Presbyterian Church; 8th inst., Steinway Hall; 20th inst., Steinway Hall; 26th inst., Rythers Hall.

Emma Heckle in Cincinnati.—Miss Emma L. Heckle, the soprano, will be the soloist of the concert to be given by the United Singing Societies, March 20, at the Music Hall, Cincinnati.

Old Singing Masters.—The great old singing masters never classified voices or made receipts for various categories, but set about developing to the utmost the individual voice of their pupil, without seeking to define or name it; so that, were it not for the soprano, contralto, and tenor clefs (used rather at random) in which the vocal parts were still noted, we should often be in utter ignorance of the voice possessed by the most famous men and women of those days. The old Italian theatrical habit—the habit of the national *commedia dell'arte*—of giving full license to a performer, and the musical circumstances of the times, which isolated each voice in an opera and developed its individual qualities to the utmost, resulted, therefore, in that strange eighteenth century custom of letting the singer not merely give what reading he chose of another man's notes, but of allowing and expecting him to introduce all the detail ornament and to give a new presentation of the chief themes in the form of variations and cadences. For this reason, as Mancini explains, every singer must give some years to the study of thorough bass. He did so because, to a certain extent, he was as much a composer as the man who had written out the score and who sat directing the opera at his harpsichord.

But the Italian actors did not merely invent a portion of the words; they also improvised them on the spur of the moment, and to the belief that no two voices are alike was added by the eighteenth century singing masters the further opinion that no single voice or vocal disposition is identical on two separate occasions. Hence the singer gave to the composer's notes his own reading and his own additions and variations, which were by no means always the same. Of all the great singers of the eighteenth century, we read that their powers of invention were remarkable. "A perfect judgment of what can be executed" is a necessary quality in the pupil described by Tosé and Mancini, for, without that, there would be danger of his inventing passages and proving unable to carry them out. Such invention and such judgment were cultivated by a special exercise of making extempore variations, a practice probably continued throughout every great singer's career, since it appears that so late as 1824 or thereabout the last two singers trained in eighteenth century habits, Crescentini and Velluti, amused their leisure, after retiring from the stage, by weekly meetings over an apothecary's shop, near the Pergola Theatre, in Florence, where, with Meyerbeer and Pietro Romani to accompany them, they read and made variations on those exercises of Leo which must have formed the study of their boyhood.—Vernon Lee in the "Fortnightly Review."

Grieg and Dublin.—If it be ultimately decided to hold a musical festival at Dublin, Grieg will in all probability contribute a new cantata, and go to Ireland specially to conduct it.

THE MUSIC TRADE.

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The Musical Courier.

PUBLISHED EVERY WEDNESDAY

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No. 628.

NEW YORK, WEDNESDAY, MARCH 2, 1892.

KINCADDEN, the Pittsburgh piano tuner, did get \$100,000 for that air brake patent of his. He sold it outright to parties interested in the Philadelphia Traction Company, and has now retired on the income of his investments. The money was paid in cash and Kincadden invested it at once.

THERE seems to be no end to it. Here is a dispatch from Winona, Minn., published in the Minneapolis "Journal":

A gentleman is in the city representing Eastern capitalists who are said to be considering the advisability of locating a piano factory here. It is said that if they should carry out this intention they will employ 100 men and boys.

"WHAT we want to do," said a member of the Piano Manufacturers' Association, "is to improve the tone of the music trade papers." To which we replied: "Well, we think it would be advisable for you first to do your best to improve the tone of your pianos. By the time you get through with that job the music trade papers will occupy less of your attention."

MR. HENRY W. T. STEINWAY, who had for some time intended to retire from active participation in business, recently relinquished his post at the New York factory of Steinway & Sons, Fourth avenue and Fifty-third street. He retains his interests in the company. Mr. Henry W. T. Steinway is a bachelor, a student with a large competency, and is very fond of traveling, and has already visited the Pacific Coast, British Columbia, Alaska, nearly the whole of Europe and two years ago visited the North Cape. He will soon start on an extensive voyage.

SO much has been said of the success of the Wissner piano in the wholesale field that the fact of its prosperity in its own city, Brooklyn, has been almost overlooked. In justice to the enterprise of the concern and in appreciation of the difficulties that a new piano has to overcome, particularly in its birthplace, it should be recorded here that the popularity of the Wissner upright has increased constantly since it was offered to Brooklynites as a good piano for the money and that one of its strongholds is its own home.

WHILE it is natural that the newspaper attention to the business of the B. Shoninger Company should be concentrated upon the New Haven, New York and Chicago institutions that are under direct control of the company, one should not lose sight of the fact that in all parts of the country their product, as handled by retail dealers, is giving solid satisfaction. Another point—while great stress is being laid upon the pushing of the Shoninger piano it should be known that the Shoninger organ is being made in as large quantities as ever and is still popular both in America and Europe.

MR. FRANK M. STEVENS, a gentleman well known to the members of the music trade as a newspaper man, has joined the staff of THE MUSICAL COURIER. This makes an active editorial and reportorial office force of 10 writers outside of the business department, the largest force ever engaged in permanent editorial work on a music paper.

MR. GILDEMEESTER, of Gildemeester & Kroeger, has just concluded a successful trip through the adjacent States and some of the Western States, and placed his pianos with some of the best firms. There is attached to the Gildemeester & Kroeger piano a reputation that gives it a fixed position among high-class instruments. This reputation is based on the merits of the piano, and the intention of the firm is to strengthen and increase this reputation by improving the instrument in every direction.

ALL that a reasonable man can ask is full value for his money, and it's full value for your money that you get when you buy a piano from Weser Brothers. The price is not high, either. They can afford to give you more than most people for what you pay because of their enormous factory (which by the way is well worth a visit) and because of the great number of pianos they turn out. If you've a little ready cash handy it would pay you to write to them. You'll at any rate get a catalogue showing you some novel improvements in piano making. The address is 524, 526 and 528 West Forty-third street, New York.

MR. B. H. JANSSEN, secretary of the Mathushek & Sons Piano Company, and incidentally the poet of the piano trade, has returned to New York. Shorn as to whiskers, but well pleased with some important new agencies he has made and quite satisfied with the orders that he received from both old and new customers. The Mathushek & Sons factory has been running at full time, even through all the dullness of last summer, and the best refutation of silly rumors as to its being quiet with Janssen is that on May 1 the company will move to new quarters at Nos. 542 and 544 West Fortieth street, where they will occupy all of the seven stories of that double building.

MR. FERDINAND MAYER, who entered upon his duties at Chickering Hall yesterday, severed his relations with Wm. Knabe & Co. with regrets and on the best of terms, and the mutual feelings of good will between all parties concerned will continue. The future matters in relation to this change will be noticed in due time whenever intended for publication.

Mr. Wm. Ebeling, who comes to the branch of Wm. Knabe & Co. in this city, has for over 11 years been associated with the Knabe interests at the home office. He is a very active and capable piano man, trained in the best school, and a gentleman who will make a host of friends for the house here. Mr. William Reinhard and Mr. Ebeling will conduct the management of the house here.

DID you ever send for that Ivers & Pond catalogue? If not, you have omitted to do something which your competitor has probably done, and you have permitted him to know something about a piano and a great piano house that you don't know. That catalogue has been mentioned in these columns often before, and it is spoken of again because it is one of the best that has ever been put forth by any piano house, and because you can gain from a careful reading of it a better idea of the Ivers & Pond piano and of what the concern is doing than in any other way save a personal visit to headquarters.

Take up the monthly magazines for March as they come along and look for the Ivers & Pond advertisement, and see if you can afford to be uninformed about such an instrument. That's all that is asked. Find out about it and the rest will follow.

THE "Evening Post" of February 24, in an article on building operations in the upper section of the city, reported that Behning & Sons were to build a five story factory structure on Avenue A. Behning & Sons write:

The "Evening Post" must have been misinformed, as we have no intention to build. Our lease of our present factory does not expire until May, 1896.

THE lease of a large Chicago property has been secured by one of the Eastern piano manufacturers and is now under examination. If the specifications and conditions agreed upon on memoranda will be found correct in the lease it will be signed, and the facts published in these columns. The conclusion of the negotiations will open another large piano branch establishment in that city.

FROM the Seattle "Post Intelligencer" we quote the following in further testimony of the high reputation enjoyed by the Steck piano:

In the latter part of 1874 Mrs. Berta Crivelli, without doubt the most proficient and successful vocalist in the Northwest, was visiting Richard Wagner, the time honored master, at his studio in Bayreuth. It was here that Mrs. Crivelli first saw and used a Steck grand piano, and so deep, rich and full were its tones that they have ever since lingered in her memory. Having but recently moved into their new and elegant home on Rose street, near Madison, there was but one thing lacking to make it a veritable haven of happiness. And yesterday that part of the large and spacious double parlors set aside for the piano was filled with the instrument of her choice, it being a beautiful baby grand Steck, selected from the warehouses of Mr. F. Christianer, 811 Third street.

THE "World" and the "Herald" of Sunday last contained accounts of the burning of the Braumuller Company's factory which were, to say the least, disquieting to the gentlemen composing that concern. It is probable that dispatches may have been sent to out of town papers announcing the same unoccurred occurrence. The simple truth of the matter is that a fire which took place on Eleventh avenue near Thirty-fifth street did some damage to a building formerly occupied by the Braumuller Company and long ago vacated. The sign still remained painted on the outer wall; hence the error of the reporters, who in the hurry of a fire story did not stop to fully investigate. The present Braumuller factory is safe and sound and in good running order.

CHICKERING.

THEO. PFAFFLIN has returned from his transcontinental trip for Chickering & Sons and made it a success from start to finish. The rehabilitation of the representation of James A. Guest at Burlington is told in our Chicago letter. Mr. Pfafflin secured B. Curtaz & Son, of San Francisco, as Chickering agents, the first invoice of Chickering pianos under the arrangement being in transit now. At Los Angeles Day & Fisher were made Chickering agents, and the piano was changed at Buffalo from Wahle & Sons, who have gone to sleep, as far as business activity is concerned, to C. H. Utley. This is really remarkable work for a maiden trip on the part of one who has always been confined to wareroom and office work. But Pfafflin is a thoroughgoing, hardworking piano man, without nonsense or gingerbread, and he has the capacity to make friends for the Chickering house.

The friends of the house of Chickering do not see how it is possible to permit Smith & Nixon and the Ludden & Bates Southern Music House to continue to hold the agency of the piano in its present juxtaposition to the Steinway piano, which has been made the leader with both of these firms, the Chickering having formerly been the leader with both. It certainly will militate against the efforts of those Chickering agents in other sections of the country who hold that piano as a leader. The situation is anomalous, and from a business point of view can certainly not be maintained.

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Behr Brothers & Co. Leave the Association.

THERE is but one course open for honorable men who had submitted a case involving a principle to an association of which they were members and had not been sustained, and that is to resign. Behr Brothers & Co., following the instincts of men who believe in the sincerity of their convictions, and who believe that the laws of an association were not a mere *ebiter dictum*, but the result of definite and carefully considered conclusions, placed their resignation in the hands of the president of the association in this laconic note:

New York, February 25, 1899.

Mr. Wm. E. Wheelock, President Piano Manufacturers' Association:
DEAR SIR—We herewith beg to tender our resignation as members of the Piano Manufacturers' Association.

We take this occasion to thank you personally for the courtesy invariably shown to us, and remain yours truly,
BEHR BROTHERS & CO.

There are many reasons for sustaining Messrs. Behr Brothers & Co. in their present attitude, which is unquestionably the most formidable they have assumed since testing the association—for, when they went before that body demanding a definite construction of the trade paper clause of the by-laws, they compelled the association to submit to a test.

In the first place, Behr Brothers & Co. were conscientiously of the opinion that the unfavorable criticism of their grand piano published in THE MUSICAL COURIER was dictated by a spirit of unfairness due to a misapprehension that they had withdrawn their advertisement from this paper. This they believed and swore to honestly. From such a false premise they readily reached a false conclusion, and they also believed that all the members or nearly all the members of the association agreed and sympathized with them in this view of the motives that controlled the now famous criticism.

That was their privilege, but they were mistaken—mistaken in various directions. They misunderstood our criticism and they certainly misconceived the nature of the sympathy that appeared to be extended to them by the members of the association or most of them. The criticism that offended Behr Brothers & Co. did not offend one other member of the association, but the supposed motive that dictated it did offend. Not one of their competitors is or ever was interested in the fate of a Behr grand, and the Association consists chiefly of competitors—at least they are all piano manufacturers—

Behr Brothers & Co., however, were chiefly of the opinion that sympathy existed in favor of an abused piano of their make, and when they demanded the enforcement of that by-law which was created to deter music trade journalists from publishing their honest convictions by threatening punishment in the shape of wholesale withdrawal of advertising patronage—when they demanded the enforcement of that by-law they found that the association held out a theoretical condemnation of the paper but refused to enter into a practical scheme to carry into effect its own laws. Why? Because no one in the association had any interest in the Behr grand, only an interest in protecting himself and his firm from fancied attacks, and the theoretical resolutions were considered sufficiently strong to menace a music trade editor if he ever again proposed to publish his honest opinions of any firm or product of any firm belonging to the association. As to piano manufacturers outside of the association, it made no difference; the trade editors could simply wipe the floor with them.

In the next place Behr Brothers & Co. must be sustained in their present attitude, because they have resolved to its logical conclusion the situation in which they involved themselves and the association. They have seen, and now demonstrate that they have seen, the utter and absolute impossibility of cohesive strength in an association consisting of competitors the moment a question is introduced that ceases to be general and becomes particularly particular in that

it pertains directly to the interests of any one firm of the association.

Their case has proven that while the association can act as a really "harmonious" body in all matters affecting the piano "trade," it is difficult to secure a similar result when any firm steps forward for the purpose of securing protection or whatever it may be called. Strikes, pitch, warranty, credits, commissions, freights, dinners, &c., in fact, hundreds of general trade subjects, can be made the bases of unlimited friendly discussion and "harmonious" action, but the moment a personal matter obtrudes itself human nature will assert itself, and then—good-bye to altruistic sentiment; every member will at once qualify his action by considering his own interests first, and if he acted otherwise he would be considered a great fool, particularly and especially by his own competitors, who just in these times would not be very solicitous to have anything to do with him.

Hence it would have been doing a gross injustice to the members of the association to have expected them to pass any resolutions that would have tended to draw out of a hole (to use a metaphor) any competitor who supposed himself to be in one, and therefore had appealed to the association to pull him out. No, the association went just as far as it could go and this talk about the legal aspect of the case is all what Ridgeway calls poppycock. Messrs. Behr Brothers & Co. know this now, and as men of honor, as they in their action conclusively show they consider themselves, they resigned.

Furthermore, the association can be of no possible good or benefit hereafter to Messrs. Behr Brothers & Co., and to retain any relations with it would be absolutely discreditable. Behr Brothers & Co. were not responsible for the by-law against the New York music trade press, which was forced through the association to prove that editors of trade papers existed solely by permission, and could consequently earn their money, not as newspaper men do, but as individuals who are permitted to exist if any combination of manufacturers allowed them to do so. Behr Brothers & Co. were not responsible for this by-law, and yet they were temporarily made the victims of this sixteenth century enactment. A curious concatenation of circumstances brought them into collision with this Draconian effusion of some of the dissatisfied piano manufacturers, and they found that it was a law made to suit certain purposes, but least of all the purposes for which it was supposed to have been intended. It began to assume the phase of a farce and it ended like a farce, and, naturally Behr Brothers & Co. had to retire, as all men of feeling, of sentiment and imbued with honest intentions would have done if similarly situated.

Mr. Peck, however, does not resign. The association sits squarely down upon him; tells him that it would be a better part of discretion if he would drop his ridiculous royal warrant or crest, or whatsoever they might be called, advertisements; throws a sop to him by scoring this paper for exposing his rotten and contemptible stencil transactions, and yet Mr. Peck he doth not resign. Mr. Peck swallows it all and will step up smilingly when the next round is called. Mr. Peck has a great stomach, and we verily believe that he will swallow most any dose the association may deem proper to administer to him.

What a contrast there is between the conduct of these two firms in this matter! This paper did not charge Behr Brothers & Co. with anything; it merely criticised a grand of their make and they went before the association on that issue. But in the Peck case it was entirely different, THE MUSICAL COURIER charging him not only with false advertising but with rotten stencil intrigues and transactions. The association refuses to exonerate him of these charges by withdrawing its advertising patronage from this paper and yet Mr. Peck doth not resign. Mr. Peck is gifted by nature with a pachyderm as impenetrable as the solar nebulae that surround the mysterious constellation of Swick-Swick. He will continue those crest advertisements, and he will continue to transact in stencil trash, and may God have mercy on his soul.

All honor, however, to the house of Behr Brothers & Co. They have given sufficient evidence that they are entitled to the highest considerations.

—Horace Lehr, the Easton, Pa., organ manufacturer, was married on Washington's Birthday to Miss Irene Algur. We kiss the bride.

RINTELMAN, PECK, LOHR
ET AL.

THANKS are due to Mr. A. H. Rintelman, of Chicago, for some newspaper clippings which came to this office attached to his letter head, upon which appears the statement that the European headquarters for the Hardman pianos are located at 58 Holborn street, London, E. C., which will surprise those who have heretofore been under the impression that the European headquarters were at 42 Buchanan street, Glasgow, Scotland, under the direction of Mr. W. Adlington, trading as J. Muir Wood & Co. The heading also displays a heraldic device proclaiming the "Faultless Hardman Piano," and a crown, which it is to be supposed relates to the claim that Mr. Peck makes as to his agent supplying pianos to the Queen from the erstwhile headquarters at Glasgow. It will be remembered that Mr. Peck was not upheld in his claim to the right of use of such insignia when he appealed to the Piano Manufacturers' Association.

After the "Peerless Hardman" is mentioned there comes the "Rintelman's Artists' Grand" followed by the name of Malcolm Love. This is the order of the goods handled by Mr. A. H. Rintelman, or rather A. H. Rintelman & Co. (Mr. Leopold Peck being popularly supposed to be the Co. or the larger part of it). "Rintelman's Artists' Grand" is an upright which was, it is understood, manufactured by W. H. Bush & Co., of Chicago, and it is a stencil piano. Presumably the term "Artists' Grand" as applied to an ordinary cheap upright is intended to gain whatever advantage may be reaped by the Henry F. Miller & Sons Piano Company, of Boston, who have for some years been advertising this phrase in connection with their own product. How Mr. Love can afford to allow his piano to be presented in the great city of Chicago as below a stencil instrument that can be made by Swick, or anyone else that Mr. Rintelman or Mr. Peck can deal with, is one of those things that only Mr. Love should explain for his own sake and the sake of his agents.

Another curious statement made on this overloaded heading is this: "Piano and organ department established in 1836." It is necessary to comment upon this when it is known that Rintelman has not been in business for over five years?

A report has been current that when Mr. Peck and Fred. Lohr were in Chicago recently it was arranged that new quarters on Wabash avenue should be opened and that A. H. Rintelman & Co. were to push their line of goods on a more extensive scale than they are now able to do in the upstairs wareroom that they occupy on State street. A Chicago trade paper of Saturday last says:

Messrs. Peck and Lohr did not accomplish much by their trip to Chicago evidently. They brought out several Harrington pianos with them and they probably will be found here whenever they want them again. At this writing no new warerooms have been secured.

Between the two reports there can be no decision made, the simple fact at present being that A. H. Rintelman & Co. are still in their State street parlors.

No information of an official nature has been given out as to the other results of Mr. Peck's recent trip among his Western agents, but it is rumored that he has become still more interested in the Nathan Ford Music House, and it is known that he consigned some Harrington pianos to Mr. Adam Shattinger, of St. Louis.

As Mr. Shattinger says: "What is the use of buying pianos when you can get them on consignment and settle for them after you sell them." Mr. Shattinger is one of the best known and reliable dealers in St. Louis and we do not believe he would handle stencil goods.

"THE MUSIC TRADES" CEASES.

"THE Music Trades," a music trade paper published in this city every Saturday, announced last Saturday that it would retire from business, and its career closed with that announcement. The editor also states that he will engage in journalism of a larger scope and every other newspaper man should hope that he will be successful in his new sphere.

—Mr. S. G. Albright, who has just returned from a trip through the Western States, said, in conversation with a representative of THE MUSICAL COURIER, "I can only tell you that it was the most successful journey I ever made—in fact I sold out all the mahogany and veneers that I have in stock."

KNABE AND COLUMBUS.

THE Chicago "Inter-Ocean" of the 26th ult. publishes the following interview with Mr. Ernst Knabe, sent by a special correspondent from Baltimore and accompanied by a portrait of that gentleman, which, by the way, does him small justice:

Ernst Knabe, head of the great factories bearing his name in this city, and one of the leading piano makers in the world, has just returned from a visit to the World's Fair City. His enthusiasm on the exposition will add much to the local interest. In an interview Mr. Knabe spoke as follows: "I must confess that I was simply surprised by the scene at Jackson Park. I was prepared, too, as far as reading and illustrations can forearm one, but the grandeur of the buildings and the extent of the exhibition defy adequate expression."

"The impetus given manufactures by the Centennial was very great, and the only question in the minds of business men has been, 'Will the fair at Chicago, relatively (allowing for improvements to be expected from its later date), equal the exposition of 1876?' A single glance at the stupendous structures of the Columbian Fair and its magnificent environs completely answers this interrogation. The Baltimore committee of promotion, with the liberal appropriation made by the State, will see to it that the State of Maryland is not behind her sister States. Her leading manufacturers almost to a man will be represented."

Visiting Galveston.

MR. THOMAS GOGGAN was yesterday performing the pleasant task of showing a party of gentlemen from Boston the many attractive features of Galveston.

One or two were old friends of Mr. Goggan, having done business with his house for over twenty-five years, and this was the first visit of any of them to Galveston.

The gentlemen were Mr. Oscar Mellish, of Mellish, Byfield & Co., Boston; James G. Haynes and John C. Haynes, the latter president of the Oliver Ditson Company, the great music publishers, and Mr. John L. Whiting, also of Boston, who has the distinction of being the largest brush manufacturer in the United States.

The gentlemen are on their way to Southern California, but could not resist the temptation to switch off at Houston and come down to Galveston. They were fortunate in falling into such good hands as those of Mr. Goggan, and resumed their journey last evening declaring that Galveston was the most charming place they had come across since leaving home.—Galveston "News," February 29.

Mr. James Baker's Vindication.

Editors Musical Courier:

GENTLEMEN—I wish to accept the offer you make Mr. James Baker, proprietor of the Brainard Music Store at Cleveland, Ohio, of space in your next issue for the purpose of removing the stigma put upon his name and reputation by the article from the Bridgeport "Evening Post" of February 1, which appeared in your issue of February 10.

The attention of the "Post" has been called to the fact that the article in question was entirely without foundation, I having offered them letters from the parties that were said to have been left in the lurch by Mr. Baker, stating that either Mr. Baker had never been under any obligation to them, or had prior to his leaving Bridgeport either paid them in full or given them ample security for the amount of his indebtedness. On the strength of these letters the "Post" on February 15 published an article supposed to set Mr. Baker right in the minds of the people.

I inclose the original letters from the three men who in the article were stated to be principally interested in Mr. Baker's departure. I would also state that I have seen the

representative of Lyon & Grumman, and learned from him that Mr. Baker has never been in debt to them.

I assisted Mr. Baker in arranging his matters with his creditors and business friends shortly before his leaving for Cleveland, and heard him repeatedly state that he was going to leave for Cleveland at once. My personal opinion is that Mr. Baker has done better for his creditors, who are by no means numerous, than he has for himself, having in several cases given security far beyond the amount of his indebtedness. Yours very truly,

P. L. JOHNSON, Attorney at Law,
Bridgeport, Conn.

BRIDGEPORT, Conn., February 11, 1893.

The Editors of the Evening Post:

GENTLEMEN—Inasmuch as Mr. James Baker had, prior to his leaving for Cleveland, turned over to me mortgages on pianos and organs to the amount of about \$1,100, and as no question has been raised as to his title to any of the instruments except the one claimed by Gallup, of Hartford, and as I have never attempted to apprehend Mr. Baker, your article in your issue of February 1 is at fault in these particulars.

Yours truly,

CHARLES H. RUSSELL.

BRIDGEPORT, Conn., February 11, 1893.

To the Editors of the Evening Post:

GENTLEMEN—Mr. James Baker made a settlement with me on the evening of January 29, paying me \$63.76 in cash and securing to me an interest in an organ in the possession of the rector of St. John's Episcopal Church to the amount of \$50. I accepted the settlement as a full discharge of Mr. Baker's obligation to me. Therefore the article in your issue of February 1 was at fault in this particular.

Yours truly,

C. RICKARD,

Per C. C. H.

BRIDGEPORT, Conn., February 11, 1893.

The Editors of the Evening Post:

GENTLEMEN—Inasmuch as Mr. James Baker had an interest to the extent of \$50 in the organ to which the article in your issue of the 1st inst. evidently refers, it being the organ at present in use at our mission in the West End, which said sum of \$50 we have at Mr. Baker's instance agreed to pay to Mr. Christopher Rickard, Mr. Baker having called with Mr. Rickard's representative to arrange the matter on the evening of January 29, your article was at fault in this particular.

Yours truly,

Wm. H. LEWIS,

Rector St. John's Episcopal Church.

Change of Title.

LEOMINSTER, MASS., February 25, 1893.

Editors Musical Courier:

We beg leave to announce that on March 1 our firm name will be changed to JEWETT PIANO COMPANY.

Respectfully yours, JEWETT & CO.

Ben, of Dan.

A. B. BENJAMIN has returned from a business trip to Chicago. His works will follow later in the shape of the largest and most complete assortment of pianos, organs, small instruments and all kinds of musical merchandise ever seen in Danville. At Benjamin's Temple of Music the music loving and music purchasing people can find from 100 to 900 instruments, all manufactured by Lyon & Healy or purchased from other factories in large lots, always on hand from which to select.

Benjamin's Temple of Music is a branch of the Lyon & Healy factory at Chicago, whose business runs up into the million, and they are enabled to compete with any similar establishment in the world. Benjamin has the advantage of their skill, experience and money, and is therefore able to defy all competition. He can, therefore, with his unlimited resources, offer better inducements to purchasers of pianos and organs, give lower figures and more satisfactory terms than any house in Central Illinois, and even better than can be obtained in Chicago in the retail trade. If you want an instrument don't buy until you visit Benjamin's Temple of Music. A word to the wise is sufficient.—Danville, Ill., "Times."

WANTED—A position with a piano or an organ factory on the road in the West, by a first-class, reliable man with several years' experience and a large acquaintance with the trade. Address "Western Salesman," care of MUSICAL COURIER.

FOR SALE—In one of the best business centres in the Eastern States, one-half interest in a piano and organ establishment doing a business of about \$30,000 yearly. About \$8,000 required. Retiring partner has business interests elsewhere demanding his attention. A fine opportunity for a live man. Address "Emporium E," care of MUSICAL COURIER.

ORGAN FACTORY FOREMAN WANTED—An experienced man, good designer and competent to take charge of factory. Address "Manufacturer," care THE MUSICAL COURIER.



—P. O. Larson has started a piano and organ business at Cambridge, Ill.
—J. A. Lamotte, of Wausau, Wis., is erecting a large music house in his city.

—The Malcolm Love piano will henceforth be represented in Cincinnati by the Levasor Piano Company.

—Amos B. Spencer, a Rockport, Ohio, piano dealer, has been adjudged a lunatic and sent to the insane asylum.

—The senior Mr. Krakauer, father of the Krakauer Brothers, sails for Europe on May 3 on a three months' tour.

—The Knight-Campbell Music Company, of Denver, are making a great display at the Industrial Exhibition in that city.

—Mays & Curry are the contractors who are to erect the new factory of the Steger Piano Company at Columbia Heights, Chicago.

—Burgess, who formerly traveled for Wegman & Co., Auburn, is now the road representative of the Needham Piano Organ Company.

—Edward Winter, the Kingston, N. Y., piano and organ dealer, has leased the store adjoining his present warerooms and increased his facilities.

—Among the Berlin anarchists who are to be tried for treason by the German Imperial Court at Leipzig is a piano maker of the name of Damien.

—The Brownold keyboard attachment, a newly patented device, is on exhibition at No. 90 East Thirtieth street, where the public is invited to examine it.

—Miss Nellie Wheeler, of Berlin, Wis., has invented a new music rack. She is said to have received an offer of \$150,000 for the same, but holds it in abeyance, as she expects to get a piano factory in exchange for it.

—J. W. Nau, who was East for the firm of Joseph Pfanner, has made arrangements with Novello, Ewer & Co., Breitkopf & Härtel and E. Schubert & Co. to represent their publications in the new sheet music department of which Mr. Nau will have charge.

—Cameron's music store at Carlisle, Pa., is separated from the post office by a light partition. Thieves got into the music store for the purpose of robbing the post office, but were frightened away. However, they gave us a chance to get up a trade note.

—B. Stratton & Son, the Bridgeton, N. J., music dealers, have retired to their Woodbury business. Mason, of Camden, N. J., is driving many of the slow poke Southern New Jersey dealers out of the trade. If those firms do not awaken from their dreams they will "get left."

—Patent granted February 16, 1893:

Piano action.....S. H. Perry.....No. 468,918

WANTED—By a retail house, a country salesman; mostly wagon. Also a first-class tuner and salesman. Address "Cape," care of this paper.

TUNER AND REPAIRER WANTED—A good tuner and general repairer of pianos can secure a permanent situation if properly recommended and his work is satisfactory. Walter D. Moses & Co., Richmond, Va.

WANTED—An experienced man to take charge of a general music store. Good salary to the right man; none but hustlers need apply. Address L. L. Pianos, care MUSICAL COURIER.

WANTED—By a piano concern here in the East, a first-class hustler for the road to sell pianos and organs. Good price to the right man. Address "Hustler," care of this paper.

New Factory.

A NEW piano factory is to be started about May 1 in one of the larger cities of this State. The scales and styles of pianos are nearly ready, and the parties engaged in the enterprise are experienced piano men who understand the requirements of the wholesale trade.

THE FAMOUS
New York Conservatory of Music,

ESTABLISHED 1863—CHARTERED 1865.

Removed from Fourteenth Street to the Large and
Elegant Building,

112 EAST EIGHTEENTH STREET,
Between Fourth Avenue and Irving Place.

THE EMERSON PIANO IS USED.

MAX COTTSCALK & CO., Successors to WEILE & CO.,
BERLIN S. (GERMANY). PRINZENSTR. 31.



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BLACK PIANO ORNAMENTS.



ILLUSTRATED CATALOGUE FREE ON APPLICATION.



ESTABLISHED 1846.

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Music Engraving
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Specimens of Printing
Title Samples
and Price List free
on application.

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Music Engraving and Printing, Lithography and Typography,
Begg to invite Music Houses to apply for Estimates of Manuscripts to be engraved
and printed. Most perfect and quickest execution: liberal conditions.

GEORGE BOTHNER,

MANUFACTURER OF

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Pianoforte Actions,

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MANUFACTURERS OF

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524, 526 and 528 WEST 43d STREET, NEW YORK.

YOU KNOW THAT THE

PALACE ORGANS

ARE MANUFACTURED BY THE

LORING & BLAKE ORGAN CO.

OF WORCESTER, MASS.,

Where they have been made for more than 20 Years.

WISSNER HIGH GRADE,
MODERATE PRICE.

296 Fulton St.,
BROOKLYN, N. Y. **PIANOS.**

The Prescott
UPRIGHT PIANOS

HIGH
GRADE.
NEW
SCALE.



Excel in Tone, Touch, Design, Workmanship and Durability.

FOR CATALOGUES AND TERRITORY ADDRESS

THE PRESCOTT PIANO CO.,
CONCORD, N. H.

ESTABLISHED
—1836.—

LEINS & CO.,
MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

Factory and Warerooms, - 210 WEST THIRTY-FIFTH STREET.

We solicit a kind inspection of our factory and pianos.

THE NEEDHAM

PIANO ORGAN COMPANY.

CHAUNCEY IVES, President.

CHAS. H. PARSONS, Treasurer.

THE name of "NEEDHAM" stands foremost among the reputable organ
manufacturers of this country and its reputation will be fully sustained.
"THE NEEDHAM PIANO ORGAN CO." possesses one of the Largest Organ
Factories in the World. Modern and Improved Machinery,
Abundant Capital, with the aid of Able Management, Skilled
Labor and First-Class Material, produce THE BEST ORGANS
IN THIS COUNTRY.

OFFICE: 292 BROADWAY, NEW YORK.

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STAINED VENEERS,

211 East 42d St.,
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COLUMBIA HEIGHTS.

The new manufacturing location on the first high
ground south of Chicago. Cheapest and best railroad
facilities. Steger & Co. and Rice-Hinze factory
already located here. Catering particularly to organ
and piano manufacturers. For factory sites and infor-
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Manufacturers of the celebrated
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SPECIALLY DESIGNED
FOR PRACTICAL SERVICE
IN THE CONCERT HALL,
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Office, Warerooms & Factory
BRUCE AVE. EAST END

Bridgeport, Conn. U.S.A.

PIANO MANUFACTURERS' ASSOCIATION

OF NEW YORK CITY AND VICINITY.

PRESIDENT'S REPORT.

GENTLEMEN—The by-laws of our association state that it is the duty of the president to make a report at the annual meeting, reviewing the work of the association for the year then expiring. In conformity with this provision I beg to submit as briefly as possible a résumé of what has been proposed and accomplished by our organization since we met together on the second Tuesday in January, 1891. And, first, let us congratulate each other upon the harmony that has prevailed among us during the entire year, and upon the undoubted fact that our organization has now passed beyond the experimental stage; that it is here to stay, and is to-day stronger, more compact and better prepared for effective work in our common interest than ever before. There have not been lacking prophets of evil outside our ranks, who have constantly foretold that dissensions would arise among our members; that we should be unable to hold together for any considerable length of time; that it would be impossible to agree upon the work to be done and the manner of doing it, and that sooner or later we would strike a snag that would wreck the entire outfit and cause our association to resolve itself into its original elements and come to an inglorious end.

As things look to-day, gentlemen, it will be decidedly later when all this occurs! A year ago to-day we were just emerging from the throes of conflict with the Varnishers and Polishers Union upon the question of the number of hours that should constitute a day's work. The smoke of battle had hardly cleared away, but it was even then apparent that a great victory had been won, a victory that would not have been possible, under the conditions then existing, had we not banded ourselves together and stood loyally shoulder to shoulder, at whatever sacrifice of temporary profit, greater in some cases than in others it is true, was found necessary. Here and there on our skirmish line the union gained a point for the time being, and several of our members, with the consent and approval of this association as a body, yielded partially under stress of exceptional circumstances, and for a short period only, to the demands of the men. But these setbacks were not serious and the gains proved of no advantage to the union, for by May 1 every shop represented in this association, and I think every one outside it in the city of New York, was working on the old basis for which we had contended, viz., 10 hours and 10 hours' pay.

Time has proved conclusively the wisdom and substantial justice of the position assumed by this association in regard to the hours of labor. Our workmen are better off to-day, even from their point of view, than they would have been had they succeeded, and the most intelligent among them will now admit the fact. The year through which we have just passed has not been a particularly good one for the manufacturer; trade has been slack a considerable portion of the time, the business world has been slowly recovering the ground lost in the financial catastrophes of a year ago, and it is evident to my mind that had we put our shops on the nine hour basis, when asked to do so by the union, there would have been a general reduction in pay to correspond, before the spring months had passed, and this reduction the men would not have been able to withstand. Earnestly desiring, as I am sure we all do, the welfare of our employes, we must rejoice that we have been able to maintain during the year the old standard of wages, and that with the general improvement in business confidently expected for 1892 it is not likely that any general curtailment of pay will now be necessary. Passing from the consideration of questions relating to our employes let me bring again to your minds the very successful and enjoyable affair of March 31 last, when the members of our association and its honored guests from other cities came together in friendly conclave, discussed matters of general importance to the trade, and afterward sat down to a banquet prepared and served in Delmonico's best style, under the direction of our very capable and efficient dinner committee. The impromptu after dinner remarks delivered on that occasion (most of them by our guests, who appeared to have the advantage of us in point of oratorical facility and dexterity) added greatly to the enjoyment and good fellowship of the occasion. At the preliminary business meeting and afterward at the dinner three topics were discussed and formally brought to the front for definite action thereafter by this association. These questions of general interest were:

First—Uniform pitch.

Second—Uniform warranty.

Third—Trade paper advertising.

A committee was appointed to take into consideration the practicability and advisability of the adoption by this association of a standard pitch, which would straighten out for us, at least, and perhaps for the musical world of

America, the confusion then existing all over the country on the question of pitch. The committee went into the subject with enthusiasm and handled it with such ability, under the guiding genius of its secretary, Colonel Fuller, that when its report was finally submitted it received the unanimous approval of the members of our association and of everyone outside it who has thus far been heard from.

At our meeting held November 6 the recommendation of the committee, fixing upon that "A" which gives 435 double vibrations in a second of time at 68° Fahr. as the standard, was adopted without a dissenting voice or vote. It was decided to christen this standard "international pitch," and the president was instructed to procure a trade mark in trust for the association, embodying a suitable device and the words "International Pitch Piano Manufacturers' Association, N. Y.," to be stamped upon all tuning forks to be sent out under the auspices of this association. If our association had accomplished nothing else, gentlemen, this achievement alone would entitle us to felicitate ourselves upon the existence of our organization, and would have earned for it the respect and gratitude of the musicians of America. It is not too much to say that already "international pitch" has become *the pitch* of this country, and that it bids fair ultimately to prevail all over the civilized world. It only remains now for you to give the committee on pitch such instructions as you may deem wise as to the proper method of distributing the forks that have been, and are to be, imported from England, and as to other details of the work, when your labors upon the question of musical pitch will be substantially completed. The papers in the matter of the trade mark have been prepared and forwarded to Washington, and a favorable decision upon the application is merely a question of a few days.

Of minor importance comparatively, but still important, the question of uniform warranty next engaged our attention. After a good deal of discussion an agreement was reached and has been in force since July 1 last, whereby every warranty issued by members of this association now contains the following clause: "The presence of rust on the metal parts of this piano is absolute proof that the instrument has been affected by dampness, and in such a case we will not be responsible for damage to the interior or exterior of the piano resulting therefrom," thus securing the uniformity sought to be attained upon the main point of divergence.

Concerning the action of our association upon the trade paper question, viz., its unanimous agreement limiting the advertising of our members in the New York city trade publications to two papers, much misapprehension has existed, particularly among the trade editors, and not a little nonsense has been talked and printed regarding the motives behind our action; the star chamber nature of our proceedings; the dictation suffered by each of us from all the others; the unwarrantable interference with personal liberty which it involved; the impracticability of ever carrying it out in good faith, &c. Notwithstanding this cloud of misconception, and I had almost said abuse, the course of this association has been clear, straightforward and consistent from the start; it knew what it wanted, and has steadily pursued with fairness and justice to all the path it deemed most likely to lead to the attainment of its wishes. It has not sought to cut down the number of trade papers in existence (though if that result should incidentally ensue by means of combination and merging of two or more into one, there would be no tears shed by us); it has not sought to give any paper an unfair advantage or any advantage at all over its competitors; it has not sought to dictate anything to anybody; it has simply treated the whole matter from a business point of view, "without fear and without favor," and has been guided solely by motives of economy based upon sound and equitable business principles.

In discussing the subject we unanimously agreed that all benefits desirable from trade paper advertising could be secured by each individual manufacturer, just as well and to just as great an extent from two papers published in one city as from twenty. As each one of us could save money for himself or his firm by advertising in two rather than twenty or any other number more than two, we naturally resolve to take that course which would be most in accordance with our interests and least trying to our bank accounts. This, gentlemen, is the "whole story in a nut shell," as I understand it. Finding, after we had reached an agreement, that some of us were tied up by contracts or honorable understandings for the year 1891 with more than two papers, such contracts or understandings having been entered into early in the year, before the question was mooted, it was of course decided that all such agreements should be faithfully respected and carried out, and that no new contracts should be made by any of us extending beyond three months from January 1, 1892; that where possible we would conform to the two paper plan in 1891, and that in January, 1892, we would all start fair and put the plan into active operation all along the line.

If anyone outside our organization doubts to-day whether the agreement above outlined will be carried out in good faith by every member of this association, I think he will learn something as to the kind of men we are in the

near future. We recognize the value and importance of trade papers honestly and ably conducted in a spirit of fairness to all, and while it is undoubtedly our view that the present number of such publications is greater than the needs of the trade require, we have done nothing and shall do nothing to interfere with the rights of any of them, contenting ourselves with marking out our own course with reference to the amount of support to be given by us to such publications as a class, and taking proper measures to protect our members from unjust attacks, leaving all other matters affecting the interests of editors or owners to be settled by the parties most concerned.

Experience having shown the need of certain amendments to our by-laws, a committee on revision was appointed, and on November 10 its report was considered and its suggestions adopted with slight modifications. Perhaps the most important change thus effected was the introduction of a clause providing for election of a nominating committee at our November meeting in each year; the election to be by ballot, the five members receiving the highest number of votes to constitute the committee. Our first nominating committee under this system was duly chosen on November 10 last, and the ticket proposed by it will come up for election or defeat to-day.

In view of what has been done by this committee, your president congratulates himself that its members were not appointed by the chair, and while he doubts not the purity of their motives and takes note sympathetically of the rather apologetic tone of the report as submitted, he would personally be very glad if the association as a whole would exercise its right to set aside the recommendation of the committee as to the office of the president for the ensuing year.

Again congratulating you, gentlemen, upon the friendly and cordial spirit which prevails among us at the end of our first year, also congratulating you upon the peaceful outlook for 1892 with regard to labor questions, let me thank you for the kind indulgence and good will you have invariably manifested toward the chair at our meetings, and let me express the hope that the year to come may be as prolific of good results to our organization as the one through which we have just passed.

Respectfully submitted,

WM. E. WHEELLOCK, President.

JANUARY 12, 1892.

The very fact that a report of this kind has been issued and that so important a trade document bearing the stamp of an official act is presented for digestion to the minds of the piano and music trade of this country are evidences of the great benefits that can be derived from an organization such as this Piano Manufacturers' Association operating within its legitimate functions.

Mr. Wheelock is to be congratulated upon the cogency of his report, which at the same time covers the ground of past acts and discussions nearly completely.

In the strike controversy the association gained its victory solely on the basis of organization, which was a positive demonstration to the workmen that an alliance of piano manufacturers for such a purpose was not only feasible, but had evolved into a fact. The benefits derived from this are very far reaching, insuring stability which formerly did not exist, and an assurance of unanimity in the future which will deter fomenters of disturbances from attempting the repeated labor troubles of former days.

The question of uniform pitch was solved with remarkable acumen and dispatch, and with an effectiveness that has not ceased to be the constant subject of discussion. The forks have now become marketable, and are to-day handled under the proper auspices, by means of which they will become the staple commodity for all first-class and legitimate tuners, besides being the tone guides in nearly all the piano and organ factories. The final outgrowth of this decision of the association will eventually affect the musical life of the whole continent.

The question of uniform warranty was also handled with the methods of business men who understand the particular phases of their line of trade, and its solution will end in solving the perplexing predicaments that so frequently flow from an ambiguous warranty.

With all due respect to the president's report, the facts in the case show that the question of the trade press has not been auspiciously met by the association, for no act of the same has succeeded in eliminating any one New York music trade paper from the list of these publications, and candor must compel every member of the association to admit that this was the object of the introduction of the trade paper agitation. The association failed in this question because it overstepped its legitimate functions.

Every impartial observer will also conclude that a

Pipe Organ Notes.

Fort Wayne, Ind.—The Emanuel Lutheran Church are raising money to purchase a \$4,000 organ.

Frankfort, Ind.—The congregation of the Christian Church is contemplating the purchase of a pipe organ to be placed in the church now being erected.

NEW PIANO KEYBOARD.**The F. W. Hoffmann Keyboard.**

(Patented by F. W. Hoffmann, Berlin, at Home and Abroad. D. R. P. No. 56,506).

IN this keyboard the diatonic system in general use is preserved, and the present keyboard rendered more handy for the player by the following improvement:

The levers of the upper black notes (x) are prolonged in part so that they project before the broad surfaces of the



lower white notes (x), and thus form an under row of broad yet shorter keys (b), serving as

LOWER KEYS FOR SEMITONES.

In addition the keys for C and F are provided with similar lower extensions, which, coming between the projections of A sharp—C sharp and D sharp—F sharp, complete the row of lower supplementary notes.

This construction assures a freer fingering and a more convenient grasp.

It gets rid of the present great difficulty caused by the unfavorable position of the short, narrow upper black keys (x), which necessitates continual attention in the fingering to the limited flexibility of the thumb for striking these keys.

The thumb, in this patent, can be placed without any restrictions on the black keys in all figures, passages, trills, double notes, runs in thirds, &c.

Many chords which at present require the hand to be pushed back to the back part of the narrow keys, and the finger to be thrust between the upper keys, can now be played more conveniently on the broad and more movable keyboard in front, e. g. B flat, F sharp, A B D sharp; B flat, D F B flat; F A C E flat; C E G B flat, on the left hand, e. g. A C sharp; A C D F sharp; B D E G sharp on the right hand; C sharp, E G A; B flat, C E G; G sharp, B D E; E flat, F A C, &c.

By the use of the lower supplementary row of keys the fingering for the leading notes of the different clefs can be rendered more uniform. Thus the scale D flat, E flat, F, A flat, B flat major can be played with the fingering 1, 2, 3, 1, 2, 3, 4, 5.

Further, this new keyboard renders practicable the slide from the lower to the upper keys, and facilitates the glissando in D flat major on the supplementary row (b).

In addition to these and many other advantages which can be demonstrated by numerous examples from classical compositions, the usefulness of this construction is enhanced by the very important fact that the traditional form of keyboard is preserved unchanged, and hence it is not necessary to unlearn what has been already acquired

by practice. Every player can play everything on this keyboard in the old way, if he resolves to make no use of the accompanying auxiliary keys (b).

The right of applying this patent keyboard to existing instruments has been assigned to the keyboard factory of Herrmann & Bartrow, Berlin, South, Maneastrasse 31, 32. Every keyboard must bear our trade mark and number.

F. W. HOFFMANN,

Burggrafstrasse, No. 4, Berlin.

Not to be confounded with the double keyboard of Emil Höfinghoff in Barmen.

From Atlanta.

MR. F. L. Freyer, the president of the Freyer & Bradley Music Company, has returned from his trip to Florida, and he is now as well as ever.

He combined business with pleasure, and called upon the agent of his company at Gainesville, Fla. The F. & B. M. Company work a good territory vigorously with the Steinway, Kranich & Bach and New England pianos.

Especially has business been good with them during the past month for the Steinway instruments.

The Phillips & Crew Company commence their business as a stock company with enterprise and energy that cannot but be successful under their "new departure." The piano and organ business in Atlanta has been during the month of January and February much better than the business men expected, with the low price of cotton. The past money stringency has led to a more conservative method of doing business and has taught many lessons that will be beneficial in the future.

GA.

Indorsing "One Price" System.

CEDAR RAPIDS, Ia., February 27, 1893.

Editors Musical Courier:

WE heartily indorse the movement of the "one price" system; it is a matter we have given much thought on for a long time, and we intend to adopt it in our business whether our competitors do or not. It ought to, and we believe will, command the confidence and respect of fair minded people. We congratulate the Manufacturers Piano Company for their courage in taking the initiative step in placing in their catalogue their retail prices in plain figures. I could give many reasons for my faith in the movement, but will not take your time and space. Every dealer of experience knows that the tradesman in any business who succeeds in realizing a large profit from one person and then, in order to secure his neighbor's patronage, sells to little or no profit, lays himself open to just criticism and belittles whatever business he may be engaged in. In the music business as well as any other we are entitled to a fair profit; let us make that profit legitimate and uniform.

Respectfully,

H. C. WAITE.

Fire.

BOSTON OFFICE MUSICAL COURIER,
BOSTON, February 29, 1893.

Musical Courier, New York:

Fire Saturday night in White-Smith's publishing house, Stanhope street, destroyed \$2,000 worth of music.

JOHN E. PINKHAM.

—The Belfast Foundry and Machine Works on Friday last made a casting for a piano plate for Pitcher & Mears. This is the first casting for a new piano ever made in Belfast, and Mr. Mears thinks the first one in Maine from an original pattern. Pitcher & Mears, as before mentioned, will make several pianos from designs of their own. The pattern was made by Mr. Mears and is a very handsome piece of work.—Belfast "Republican Journal."

George S. Tolman.

MR. GEORGE S. TOLMAN, who died at Plymouth yesterday, was formerly a well-known business man of this city. From a music publisher he changed his business to that of fancy goods dealer, and was for many years in that line of business on Washington street. He removed to Plymouth about 17 years ago, and soon made himself very popular among his townspeople.

He was a member of the old Boston Light Infantry, an honorary member of the Suffolk Club, the Bunker Hill Monument Association, the Old Colony Club of Plymouth and the Massachusetts Historic Genealogical Society.

In 1851 he married the mother of Colonel Henry G. Parker of the "Gazette," and at the time of his death was 79 years of age. The cause of death was heart failure.

The funeral will be held at his late residence in Plymouth on Sunday at noon, and a special train will leave Boston at 11 o'clock to convey friends to Plymouth.—Boston "Herald," February 25.

C. H. Noyes.

CHARLES H. NOYES, a Boston piano maker, who resided at Roxbury and was universally respected, is dead at the age of 53.

Henry R. Phelps.

HENRY R. PHELPS, who was buried last week at Syracuse, died at Seattle, Wash., on February 8. Mr. Phelps was born in Massachusetts in 1810, and 40 years ago opened a music store at Syracuse with Joseph A. Allen. The store was in the Malcolm Block.

William A. Lawrence.

WE append the obituary notice of one of the oldest and best known Boston piano makers, William A. Lawrence, of whom the "Herald" of that city says in its edition of February 20:

William A. Lawrence, for nearly 40 years a highly respected resident of Newton, died at his residence, 749 Washington street, Newtonville, yesterday afternoon. Mr. Lawrence had been ailing for some time, and was confined to his bed for the past three weeks, his death being caused by a complication of diseases.

Mr. Lawrence had been connected with piano manufacturing almost all his life. For several years he was at the head of the piano making firm of Lawrence & Son. For several years he was foreman for Chickering & Son, and later, up to the time of his last illness, he was connected with the McPhail Piano Company.

One of his sons, Arthur, is at the head of the Lawrence Piano Company, Boston.

—A. Victor Benham, the pianist who claimed that a sonata of his own was written by and dedicated to him by Saint-Saëns, and who told a tremendous lie when he made that statement, introduced to the public the first Blasius baby grand at a piano recital in Philadelphia. The event was said to be auspicious, but it should be called suspicious.

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Catalogue on Application.

Werlein's Piano House.

PHOENIX-LIKE IT ARISES FROM THE ASHES OF WEDNESDAY NIGHT'S FIRE—NOW READY FOR BUSINESS AT 156 CANAL STREET.

WITH that spirit of enterprise shown when the disastrous fire occurred in the same locality two years ago, Mr. Philip Werlein has secured the store No. 156 Canal street, and no interruption to his business will be caused by the great conflagration of Wednesday night, in which his large and popular music store suffered great loss. Enough stock was saved to enable him to continue in business and a full and complete line of pianos, organs and musical merchandise has been telegraphed for and is now in transit for his present store, 156 Canal. In the loss of some 40 or 50 fine pianos and organs and thousands of dollars' worth of other kinds of musical instruments, sheet music and other articles pertaining to his line of business, which were destroyed by the fire, Mr. Werlein has the sympathy of thousands of friends and customers in this city and section of country.

Not one of the sufferers, however, has shown more pluck and enterprise than he, for he advertised in the local papers, while the fire was still burning, that he would continue the business as usual, and before the smoldering ruins of his former palace of music were cooled he had secured a house on the opposite side of the street, and had orders in with the Eastern and Northern manufacturers for new goods.

Fortunately he has facilities for supplying all who may want bargains in the very best makes of pianos and organs, and hopes to see all his former patrons at his present headquarters. New goods will soon begin to arrive, and in a short while he hopes to have his business affairs running as full and smooth as they were previous to the fire.—New Orleans "Picayune."

Strong Business Combination.

ONE of the strongest business combinations in the Northwest has been formed by the consolidation of the music firms of Winter & Harper, Grant Vaughan and R. L. Durant, who have just moved into handsome quarters in the Burke Block, at 908 Second street.

The firm is virtually a branch of the noted Kohler & Chase house of San Francisco, and the stock of sheet music, musical merchandise, pianos and organs is now the largest and most complete in the Northwest. Three distinct departments have been formed in the store, Winter & Harper handling the pianos and organs, Grant & Vaughan managing the small goods and R. L. Durant looking out for the sheet music.

The store at 908 Second street is the largest one in the Northwest devoted to music and musical instruments, and is handsomely arranged. Among the many pianos are two magnificent grand pianos, and a third one will be added in a week or two. Winter & Harper have the agency for the Decker Brothers, A. B. Chase, Ivers & Pond, Mason & Hamlin, J. & C. Fischer and other pianos, and for the Mason & Hamlin, A. B. Chase and Weaver organs.

R. L. Durant has a full line of foreign and domestic publications in sheet music, making the only complete musical store outside of San Francisco. The stock is an immense one, and all the latest songs or instrumental pieces of the day may be secured without delay. The small goods handled by Grant Vaughan comprise a most complete stock. A complete line of Kohler & Chase goods is constantly on hand. Of Washburn and

Martin mandolins and guitars there is a large assortment, besides the noted Bowman mandolin, which is the best make known. All the best makes of violins and other string instruments are in stock, besides brass band instruments, supplies, &c. Everybody who has visited the store pronounces it to be most complete in its every detail and a credit to the city, well deserving of patronage and support.

In May Miss Ellen Beach Yaw will give a concert in the store. Miss Yaw is not only possessed of an attractive face and pleasing stage presence, but a well cultivated soprano voice as well. She is entirely free from mannerisms and sings in a perfectly natural manner which is refreshing in these days of artificial vocalism.—Seattle "Times."

Schubert Piano Company's Employees Dance.

THE employees of the Schubert Piano Company held their first annual ball at West End Hall, 128th street, last Monday evening a week ago. Over 500 couples participated in the opening march and in the 30 dances on the program. Among those present were:

H. Le Count, Miss T. King, John Brown, Miss Mamie Landcraft, Owen Drake, W. W. Young, Charles Persinger, Alexander Engel, Miss Dora Craft, Louis Yager, Samuel Shaw, Miss Amelia Wittman, Miss Sophie Weisinger, Philip Brower, Miss Cora Landford, Adolph Brown, Otto Brown, Celma Brown, Miss Mary Wittman, Miss Nellie Toppey, Frederick C. Koundrick, Jr., Miss Frances R. Kara, Henry Seibel, Mr. and Mrs. William France, Frederick Daum, Miss Frances Wittick, Mr. and Mrs. C. J. Binzen, Valentine Friedel, Miss Carrie Damm, Miss Mary Borg, Miss Katie Malone, E. Colwell, W. Smith, T. McQueen, Miss Alice Carter, W. Denton, C. Binzen, W. Hilderbrand, Miss Lizzie Hall, Joseph Cleary, Henry Kraus, Joseph Kine, Frank Kine, John Gassen and Messrs. Preusse, Becker, Rock, Zimmer and Demewolf and a delegation from the Alexander Club.

Bad Piano Man.

DURING the fall a man named J. W. Jameson applied for employment to W. H. Upham, of the Mexico Machine and Music Company. He stated that he was from Des Moines, Ia., where he had been in business for himself. Mr. Upham needed a man at that time and gave Jameson employment selling organs, sewing machines, &c. He is a man of excellent address and proved a first rate salesman, making for himself several hundred dollars in a few weeks.

At the end of that time Mr. Upham concluded to introduce his goods in Warren County, and he sent Jameson down there to look after his interests. There, the same as in Mexico, he managed to sell more goods than any other man connected with the establishment. The work there was finished about the first of the year, when Mr. Upham had no further use for Jameson, who sought employment elsewhere. About this time Sheriff Adams received a letter from Iowa making inquiry for just such a man, but another name was given. It now occurs that Jameson was the man wanted. He is accused of numerous forgeries in that State, and a big reward was offered for his capture.

The Iowa officers were sent a description of Jameson, and Saturday one of them made his appearance in Mexico. He went from here to Warrenton, and Monday Jameson was arrested and taken back to Iowa that night.

The officer stated that Jameson was in custody in Iowa, but broke jail the night before he was to be tried. Notwithstanding the fact that he has a family in Iowa, he made many

friends in Warrenton and Mexico among the ladies and found much pleasure in playing the gay deceiver.

J. W. Jameson, whose arrest at Warrenton yesterday was reported in the "Intelligencer," is not only wanted for forgery, but he is accused of having more wives than the law allows. It is reported that he has three wives in Iowa, all of whom are as anxious to bring him to justice as the officers of the law.

It has been intimated that one of them was instrumental in his capture at Warrenton. His right name is Larimer and Crescent, Union County, is where he committed the forgeries. One of his wives also lives in that town.

Larimer was fond of dress, drank fine liquors and smoked good cigars. He patronized the livery firms extensively, and spent considerable money in banqueting his friends. His salary not being sufficient to keep him in this style, he resorted to forgery. While here, however, he conducted himself in a very gentlemanly manner. If the officers had not caught him it is probable that he would have had another wife, as it is said he was engaged to a young widow in Montgomery County.—Mexico (Mo.) "Intelligencer."

New Music Store.

IN a few days there will be opened in the old Abilene Bank Building a new music store by J. B. Vanderbelt and C. W. Kessinger, two gentlemen who are thoroughly conversant with the business in its every detail. The leading makes of pianos and organs, in all the various styles, will be kept constantly on hand, together with sewing machines, musical instruments and supplies of all kinds. Both gentlemen of the firm are well and favorably known in the country and are thorough masters of their business.

Mr. Vanderbelt is from Washington, N. J. He is a music man of nine years' experience and probably understands the wants of the trade better than any man in Dickinson County.

Mr. Kessinger has been associated with Broughton Brothers for two and a half years and is regarded as the best salesman of any man who ever traveled the county or stood behind a music counter. Charlie has a host of friends in the city and county.

A specialty will be made of tuning and repairing musical instruments, sewing machines, &c., and work of this kind will receive their prompt attention.

Vanderbelt & Kessinger will be one of the most popular firms in the county and will at once command a large and lucrative business.—Abilene "News."

PRICE—Wanted the price of 50 to 100 square pianos of good makes, no less than 7 octaves, factory repaired or in good condition. Price will secure cash payment. Include boxing and shipping, as they are intended for shipment. Address "Square," care of this paper.

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Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

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WE beg to inform our friends and customers in the Music Trade that Mr. Morgenstern is paying a visit to the United States on our behalf during the months of February, March and April, 1899. Mr. Morgenstern carries with him a full collection of samples of our own manufactured Musical Instruments of every description, including brass, and a great many novelties. For information and new illustrated price list apply to Mr. H. MORGENSTERN, Astor House, New York City.

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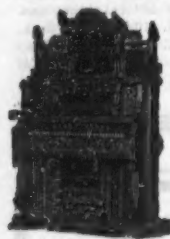
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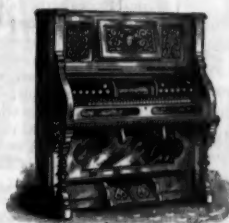
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A NEW LAW

Referring to Instalment Sales.

THE following is a copy of a new act covering instalment contracts and especially applicable to pianos and organs, recently introduced in the Assembly and passed by that body, and now before the State Senate. We recommend a careful perusal of the same to every one interested in the piano and organ trade in this State:

STATE OF NEW YORK.

No. 846. Int. 770.
IN ASSEMBLY, February 19, 1892.

AN ACT to further amend chapter three hundred and fifteen of the laws of eighteen hundred and eighty-four, entitled "An act requiring contracts for the conditional sale of personal property on credit to be filed in the town clerk's and other offices."

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECTION 1. Section seven of chapter three hundred and fifteen of the laws of eighteen hundred and eighty-four, entitled "An act requiring contracts for the conditional sale of personal property on credit to be filed in the town clerk's and other offices," as the same was amended by chapter four hundred and eighty-eight of the laws of eighteen hundred and eighty-five and by chapter four hundred and ninety-five of the laws of eighteen hundred and eighty-six and chapter two hundred and twenty-five of the laws of eighteen hundred and eighty-eight, is hereby further amended so as to read as follows:

Sec. 7. This act shall not apply to household goods, pianos, organs, scales, engines and boilers, portable saw mills and saw machines, threshing machines and horse powers, mowing machines, reapers and harvesters and grain drills with their attachments, bicycles and tricycles of all kinds, and any other device for locomotion by human power, provided that the contract for the same of the same be executed in duplicate, and one duplicate shall be delivered to the purchaser. In case household goods, pianos, organs, scales, engines and boilers, portable saw mills and saw machines, threshing machines and horse powers, mowing machines, reapers and harvesters and grain drills with their attachments, bicycles and tricycles of all kinds and any other device for locomotion by human power, are sold upon condition that the title shall remain in the vendor or some other person than the purchaser until the payment of the purchase price, or until the occurring of any future event or contingency, and the same are retaken by the vendor or his successor in interest, such property so retaken shall be retained for 30 days by the person by whom or on whose behalf the same has been so taken, during which time the purchaser or his successor in interest may fulfill such contract or purchase and shall be entitled thereupon to receive such property. After the expiration of such time all interest of the purchaser or his successor in interest in such property lawfully retaken under such contract shall cease. This act shall not apply to railroad equipment or rolling stock sold, leased or loaned, under a contract which has been or must be recorded pursuant to the provisions of Chapter 393 of the laws of 1883, entitled "An act relating to certain contracts for the lease or conditional sale of railroad equipment and rolling stock, and providing for the record thereof."

Sec. 2. This act shall take effect immediately.

Extraordinary Mahogany.

PERHAPS no house in New York devotes more attention to the importation of mahogany and the preparation of mahogany veneers than J. Rayner, whose Eastern establishment may be found at the foot of Houston street and East River.

Mr. Rayner is but recently in receipt of some particular fine specimens, well adapted for fancy piano cases, which it would repay manufacturers to examine. There is a chance now for first selections and anyone desiring something unusually handsome in this line should avail himself of the opportunity. Besides these specialties Mr. Rayner carries all kinds of veneers used in piano and organ construction and is one of the foremost suppliers of the piano trade of New York as well as Chicago, where he has an establishment at Fulton and Morgan streets.

Pianos and Poverty.

THE following letter concerning the needs of the famishing millions of Russia should enlist the sympathetic attention of those of our readers who are able to assist the unfortunate of their race. The movement is a worthy one. As to the sponsors of the movement here, entire confidence can be placed in them. The Matthias Gray Company has been in business here for a quarter of a century and is one of the oldest establishments in San Francisco:

SAN FRANCISCO RUSSIAN RELIEF FUND.
NEVADA BANK OF SAN FRANCISCO, TREASURER,
STEINWAY HALL, 306 and 308 POST STREET,
SAN FRANCISCO, February 15, 1892.

DEAR SIR—Every newspaper reader is aware of the extreme destitution and suffering at present existing in Russia; that millions of human beings are actually dying, unable to obtain the bare necessities of life. Living as we do under conditions of prosperity and plenty, it is difficult to conceive what actual starvation means.

Mrs. Olga Novikoff, a Russian lady of high distinction and marked philanthropy, is at present striving, in conjunction with many others, to ameliorate the position of her countrymen. While using every endeavor to raise the necessary funds at home, she appeals to the world at large to contribute toward the relief of this terrible calamity.

Mr. F. W. Ludovici, vice-president of the Matthias Gray Company, 306 Post street, personally known to Mrs. Novikoff, has been requested to present such an appeal to the citizens of San Francisco, from whom actual distress has never yet turned away unassisted.

The East has already shown its feelings in the matter, the press of this city has kindly and freely offered its hearty co-operation, and it is to be hoped that San Franciscans will not prove deaf to the mournful cry from millions of freezing and starving souls.

In addition to the grounds of common humanity it should be remembered that Russia has always displayed the greatest national friendliness toward the United States.

Contributors are assured that their money will be distributed directly to

the sufferers, Mrs. Novikoff's husband and son being on the ground supervising the good work.

The Matthias Gray Company, 306 Post street, is prepared to receive subscriptions, which will be cabled weekly to Mrs. Novikoff's agent in London by the Nevada Bank of San Francisco, which is acting as treasurer for the fund and to which collections will be turned in daily. All contributions, however modest, will be acknowledged through the daily press.

(Signed) MATTHIAS GRAY COMPANY,
F. W. LUDOVICI, Vice-President.
—"Argonaut."

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
333 STATE STREET,
CHICAGO, February 27, 1892.

BUSINESS is good enough in this town with both retailers and wholesalers, much better than last month; it is not to be expected that every house has doubled its business of one year ago, but one house has. The increase in the number of manufactories and the opening of new warehouses by Eastern houses for the distribution of their product found another aid to business in this city and a reason for Western dealers to make this their objective point in lieu of New York or Boston, which they are already doing to a limited extent.

There are but few pianos that haven't a representation in this city now, and there will be fewer still at the end of the year, and as for organs, while there are but few Eastern concerns who have wholesale establishments here, this city makes so many that the trade can be supplied without the others, and in all the other lines, consisting of music, musical merchandise, stools, covers, &c., this city is sufficiently well stocked to render a journey further East needless, except for a pleasure trip.

The inducements that are being held out to concerns to locate here or near by more particularly must have their effect in stimulating production, and the success that has already attended the efforts of a few houses and the ease with which pianos have been disposed of have been reasons enough for some of the smaller concerns to increase their facilities, which is being done as fast as circumstances will permit, and it is also reason enough for new houses to organize.

Not all the pianos in this city are poor, cheap pianos. I can name several who are making good instruments, using fine materials, good actions and having the workmanship properly looked after, and I have already put myself on record as believing that Chicago pianos will average surprisingly good. Take one from each factory in this city and to any unprejudiced person it would in my opinion prove up just the position I take on their merits.

DETROIT, Mich., February 24, 1892.

* * * Chicago, Ill.:

GENTLEMEN—We are desirous of obtaining 30 pianos to be used in our Musical Palace at the Columbian Exposition and take the liberty of addressing you relative to the same.

Our intention is to erect a large musical palace with a seating capacity of 5,000 or more, at a cost of \$1,000,000, and therein produce a series of musical entertainments, which will consist of the playing of both wind and percussion instruments.

Our stage will be so arranged that we can place the instruments in the following manner: At the back end of the stage, near the large sounding board, will be placed 100 steel bars, 4½ inches in diameter and 12 feet in length; 100 brass bars, same dimensions; 100 glass bars, same dimensions; 100 snare drums in front of the bars; 90 bass drums; 100 anvils; 20 pianos in front of all on the front of the stage, and the boxes as are in ordinary opera houses. There will be placed two large pipe organs, then the whole of the instruments to be connected by electricity and brought in one cable to the other end of the hall and into a room on the second floor, and there to be connected with a large keyboard similar to that of a pipe organ with many stops. There the professor will be seated and play this large mass of instruments at his own will.

Now, with this brief outline I hope we may be able to show to you the importance of this advertisement the undertaking of ours may be to you if you should happen to be the lucky one who furnishes our pianos.

Aside from all the information I have given you at this writing I may add we shall have a drop curtain with all the ade, of the different people and their business, stating these pianos are furnished by so and so and the chairs in this place were furnished by so and so, which will not only be a standing advertisement during the world's fair, but after, as our place is to be so arranged that we can take it down after the fair and place it on floaters and take it to divers places, as, for instance, to Coney Island or any place we may be pleased to move it during the summer season.

Trusting that you may find way to aid us and ourselves, I am,
Yours very respectfully, W. A. CHURCH.

Dictated to G. C. L.

There is a scheme for you—a large sized "swinenet" would be the only competitor to the above. The Newman Brothers Company is a new incorporation, made up from Newman Brothers, the organ manufacturers of this city. The stock has been capitalized at \$150,000. Charles W., Gustav R. and John A. Newman are the incorporators.

Mr. Theo. Pfafflin passed through here on his return from his Pacific Coast trip, stopped a day or two, reported a successful trip and says that the arrangement with Mr. James A. Guest for a portion of the State of Iowa for the Chickering piano had been made to the thorough satisfaction of all parties concerned.

The Rice-Hinze Piano Company have rented a portion of 46 Jackson street for a downtown office for their pianos.

Mr. E. T. Root left here yesterday for a month's vacation in Florida.

Mr. Frank H. King was in town this week. Mr. W. B.

Sparkman left for Butte City, Mon., Wednesday of this week; he is having excellent success in his business there and handles the goods of Messrs. Estey & Camp exclusively.

Mr. C. H. Wells, manager of the King Piano Company, of Denver, Col., was here this week. Mr. Wells says the present season is always a dull one with them out there, but that trade on the average is very excellent.

Mr. E. P. Hawkins made his appearance here to-day; as is well known Mr. Hawkins went to Denver for the sake of his wife's health, which he reports as almost fully restored, with the prospects of a complete restoration by April 1.

I think it is now fully decided that the Julius N. Brown Company, handling the Colby piano in this city, will secure a new location and a much larger and handsomer store than their present one. The matter will probably be decided next week.

Mr. Robt. Proddow, of the Estey Piano Company, leaves here to-morrow for St. Louis. From there he will go directly home.

Mr. C. H. McDonald, of the Pease Piano Company, has quite a large stock of pianos already in store, signs all up, and is quite ready for business.

The piano tuners of Chicago, to the number of about 30, met at the warehouses of Estey & Camp on Saturday evening last, the 20th, for the purpose of organizing a permanent association of piano tuners. The matter was very thoroughly discussed, and the conclusion reached that a permanent organization of this kind is a certainty in Chicago.

The only further action taken was the appointing of a committee to draft the constitution and by-laws. This committee is composed of Messrs. Draper, of Lyon & Potter; Burns, of Haines Brothers; Joll, of Lyon & Healy; Shepherd, of Chickering-Chase Brothers Company; Strong, of Estey & Camp.

A board of examiners was elected by ballot to examine those who wish to become charter members. This board was selected from a list of old-established tuners in the city, whose ability is beyond question. The board is comprised of the same gentlemen comprising the committee on constitution and by-laws, with the addition of Mr. Luvine, of the W. W. Kimball Company, and Mr. Hemlar, of the Manufacturers Piano Company.

The next meeting was announced for this evening at the same place, at 8 o'clock, when the constitution and by-laws will be submitted for adoption and a permanent organization probably be effected. The name proposed is the National Piano Tuners' Association of Illinois.

By the best authority it is announced that the only parties directly or indirectly interested in the new incorporation of Steger & Co. are J. V. Steger, Paul Sauber, S. R. Harcourt, J. K. Rapp and Otto Lestina.

Messrs. Julius Bauer & Co. are removing their stock to their new store at 226 and 228 Wabash avenue.

Boosey & Co.

PARTICULAR attention is invited to the fact that at No. 3 East Fourteenth street, New York, Messrs. Boosey & Co., the great publishing house of London, have opened a branch office, from which their entire American business will hereafter be conducted.

The world wide fame of the name of "Boosey" makes it unnecessary to refer to them as an institution, except to remind the reader that their specialty is the publication of songs, and that their catalogue comprises the compositions of such well-known writers as Stephen Adams, Hope Temple, Frank Moir, A. Scott Gatty, Joseph Roedel, L. Denza, Paul Rodney, Milton Wellings and others. In addition to their own enormous catalogue Messrs. Boosey & Co. are the sole agents of Enoch & Sons, London, the combined list giving an extraordinary assortment of works of the class with which the name of "Boosey" has always been identified.

In establishing direct representation here the firm has gone into the plan on an extensive scale. A complete line will be carried, and the whole work of engraving and printing will be done in America, the aim being to produce facsimiles of the English editions of the house.

Mr. George Maxwell is in entire charge of the American branch, and those who enter into correspondence with him or call upon him at his office will find an exceedingly courteous, affable Scotchman, who has had a large experience in his line, and who comes to this country with a determination to make a success of the enterprise by giving satisfaction to his customers in every respect.

New Town Hall Piano.

THE Geary Brothers, of New Haven, sole agents for pianos manufactured by Gildemeester & Kroeger, Hallet & Davis, Brown & Simpson, have put in on trial at Town Hall one of the Brown & Simpson instruments that was used at the anniversary celebration of Court Meriden last night.

The selectmen are well pleased with the expressions of approval from musical critics on the tone and quality of the piano, and they will most likely close a bargain with the Geary Brothers at the next meeting. Mr. Stiles, the local agent, intends to build up quite a trade for the New Haven firm, and the latter will, if sufficient encouragement is given, establish a branch office in this city.—Meriden "Journal."

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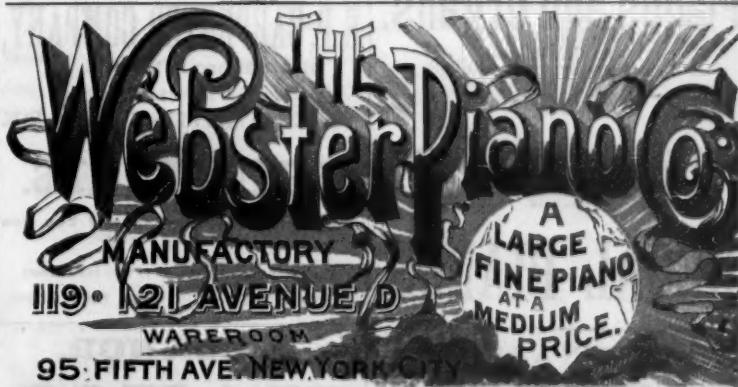
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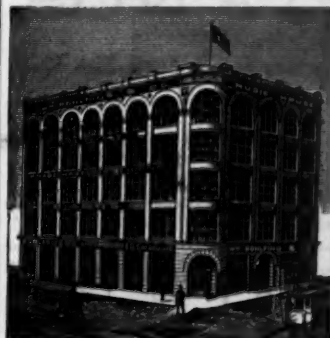
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PIANO ACTIONS,**

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A. F. ROTH, formerly with A. Dolge.

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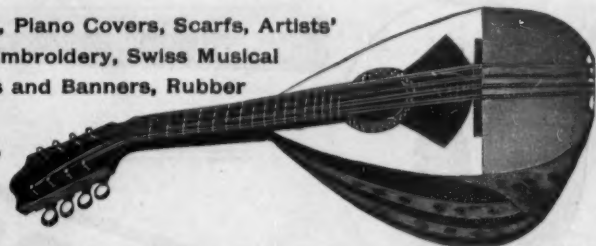
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